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VOL. LXXI.—NO. 21.

NEW YORK, THURSDAY, NOVEMBER 25, 1915.

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Press dispatches dated from Dresden, November 17, coming by the way of London, announce the death of Prof. Theodor Leschetizky, the venerable and famous piano teacher of Vienna. Leschetizky, who was of Polish family, was born on June 22, 1830, at Lancut, in Galicia, not far from Lemberg. His father was an eminent teacher in Vienna, with whom the son studied. He studied piano also with Czerny and composition with Sechter. His piano playing attracted notice in Vienna when he was only fifteen years old, in 1845, and he appears to have begun teaching there at this time as well. He made several professional tours through parts of Europe up to the year 1852, when he went to St. Petersburg. There he taught in the Imperial Conservatory, became one of the founders of the Imperial Russian Musical Society and also was made one of the official orchestra conductors of the Court. He directed opera in the Imperial Theatre, a fact of which he later used to speak disparagingly, saying that any musician could conduct, as that required only a knowledge of gymnastics, but it took brains to play the piano. In 1878 he left Russia.

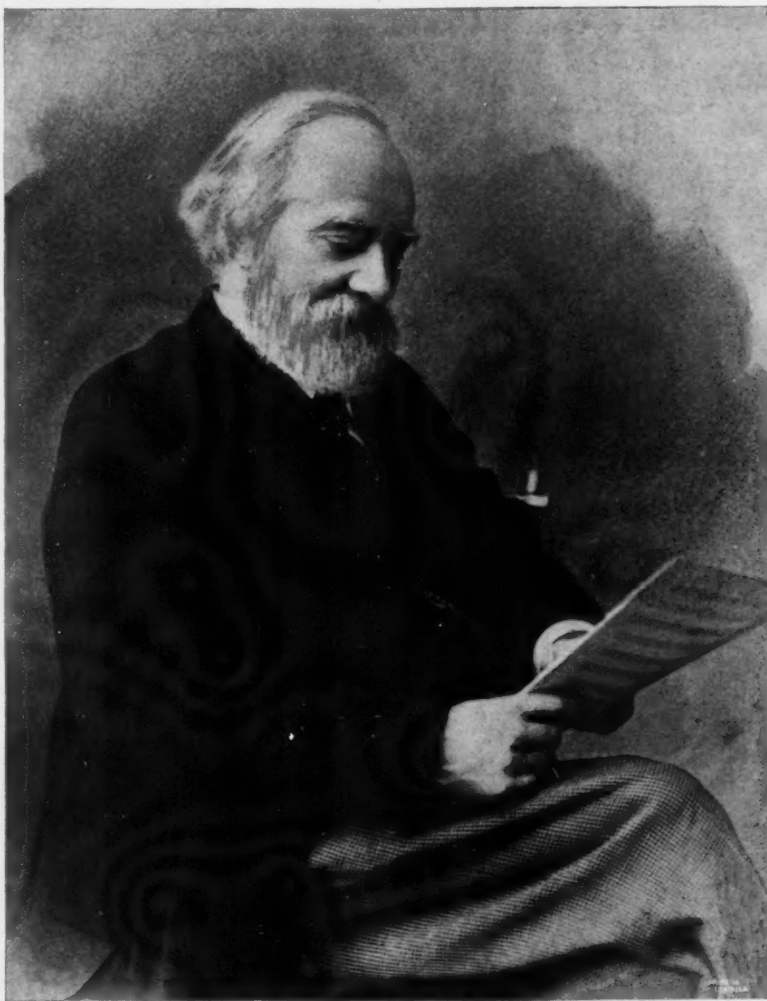
After playing in London, Holland, Germany and Vienna, he settled down in the last named city and has made it his headquarters ever since. Beside his home there, he had a summer villa at Bad Ischl and of late years has been in the habit of spending considerable time at Abbazia, a beautiful resort on the Dalmatian coast. The press reports state that he died in a little village near Dresden. In the absence of definite information it seems probable, if the place of his death be correctly reported, that he had gone to the famous sanitarium, "Der Weisser Hirsch," which is situated on a height above the Elbe, a few miles above Dresden.

Leschetizky had been married four times. His first wife, whom he married while he was in Russia was Miss Friedenberg, a singer. His second wife, the mother of his two children, was Annette Essipoff, whom he married in 1880. Their marriage was dissolved in 1892, and in 1894 he married Mme. Donnamirzka, who previously had been his secretary. Their marriage also was dissolved, and his last wife, whom he married only a few years ago, was Mme. Rosborska, a professional pianist, one of his pupils, who survives him and now is only slightly over thirty years of age. Mme. Essipoff, his second wife, the famous pianist, is a professor at the Imperial conservatory in Petrograd.

Leschetizky counted practically all the musical world among his friends. Rubinstein was a particularly close friend and others with whom he was associated in terms of intimate friendship were Wieniawski, Davidoff, and the famous Austrian writer, Grillparzer.

His final appearance as a pianist was made at Frankfurt in 1886, since which time he has devoted himself entirely to teaching. Nearly all the prominent pianists of the

younger generation are numbered among his pupils. Ignace Paderewski was the most famous of them. Others who come to mind at the moment are Ossip Gabrilowitsch, Katharine Goodson, Marguerite Melville-Lisniewska, Mark Hambourg, Fannie Bloomfield Zeisler, Arthur Schnabel, Thuel Burnham, Clarence Bird, Arthur Shattuck, Harold Nason—in fact the names of his pupils are



THEODOR LESCHETIZKY.

legion and the MUSICAL COURIER apologizes to any whose names have escaped it at the moment.

In the summer of 1914 Professor Leschetizky underwent in Berlin operations for the removal of cataracts from both his eyes. The war came immediately afterward, and with the added excitement and perturbation, he never fully recovered from the shock of the operations. He went home to Vienna, then to his summer home in Bad Ischl, and later to Meran in the Tyrol, a winter resort, though the weather proved so bad that he soon returned to Vienna, where he remained until—if the dispatches be correct—he went to some village near Dresden, the scene of his death.

The Man and His Teaching.

By OSSIP GABRILOWITSCH.

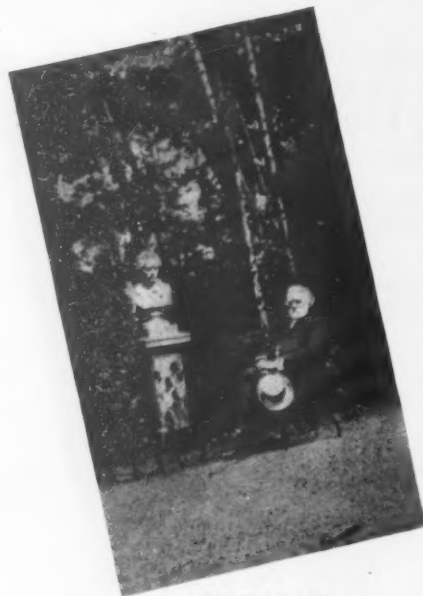
The musical world has lost one of its most commanding figures. A great pedagogue is gone. What was it that made Leschetizky the most remarkable piano teacher of our time—possibly of all times? Was it his much discussed "method"? No doubt it was, to some extent. In my opinion it was even more the personality of the man. I mean his entire human intellectual and artistic make-up. Leschetizky loved the piano passionately, and he had the gift of imparting that love to his pupils. His keen insight, a rare capacity for getting at the very root of things, enabled him to disclose and to solve many mysteries of the piano which often remain a sealed book to other teachers. His enormous experience as a pedagogue and as a public player and his personal friendship with such giants of the piano as Liszt and Rubinstein gave him unequalled opportunities for constantly widening and deepening his knowledge of things pianistic. It has some times been said (by people not too kindly disposed toward Leschetizky) that the secret of his success consisted simply in the fact of his having had so many talented pupils. The fact is that he knew how to make the best of their gifts, and that is precisely what stamps him as a great teacher.

At some time in the near future I will take opportunity to speak more extensively of the various technical features of Leschetizky's teaching. Suffice it for the present to say that his chief concern was never for technic in the sense of velocity or muscular endurance, however, a part of the public may have been misled to this belief by false exponents of the Leschetizky "method." Much to the contrary, his chief interest was always for beauty of tone. This he preached constantly and consistently. In the realm of tone production he doubtless was a unique authority—the last apostle of that great art which has made the playing of Anton Rubinstein (to those who have been so fortunate as to hear it) a thing never to be forgotten.

In Leschetizky's teachings all the principal features of modern piano playing are to be found. Relaxation of the arm, flexibility of the wrist, firmness and keen sensitiveness of the finger tips were but some of his leading ideas. His theory of "Rhythm as superior to Time" was a revelation. His ideas of pedalling were as broad and catholic as they were logical and sane.

As a very young man I often felt during lessons like disagreeing with him on this or that pianistic question. But my later experience on the concert platform has proved to me conclusively that in each and every case he had been right. I can truly say in my whole career there has never been a concert when I did not think of him and bless him for the things he had taught me.

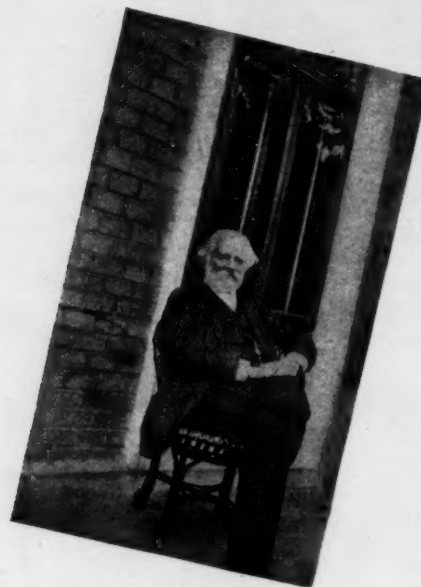
LESCHETIZKY IN HIS VIENNA HOME.



IN THE GARDEN.



IN THE STUDIO.



ON THE VERANDA.

As to Leschetizky the man, no one who knew him could fail to realize that here was a truly noble nature, a scintillating intellect combined with a golden heart. Those of us who have had the happiness of enjoying his friendship will never find anyone to replace him. To be sure, he was very decided in his likes and dislikes. Such was his impulsive temperament. But to the pupils he loved he was as kind and generous as a father, and he took a profound interest in their welfare, not only musical but personal.

His has been a life rich in unusual experiences, picturesque and chivalrous. Many a sarcastic remark has been made by would-be moralists in connection with his four marriages. I would only say this: We sometimes hear of other men who have had four love affairs and more. But we do not often hear of their having taken these affairs sufficiently seriously to consecrate them by legal marriage. This is just what Leschetizky did. Now which course of action seems preferable to the moralist?

An Interview With Katharine Goodson.

No one who has not been intimately associated with the late Professor Leschetizky can appreciate what a real loss to the musical world his death has caused. Many people thought because of the gayeties of his life in Vienna that he held a superficial attitude in regard to life, but nothing is farther from the truth. He liked gaiety and pleasure, but there was a much better and more important side to him, as all knew who had seen the lack of ostentation and the simplicity of his home life. He loved nothing better than the birthday and Christmas parties at his own home, and the little supper parties which took place after each of the famous "Leschetizky evenings." On these occasions, surrounded by a crowd of friends, he proved himself to be a most brilliant raconteur. And it was a fine lesson for all of us—a lesson of learning to be good lis-

teners. Leschetizky was intensely interested in all going on in the world, not only in music, but in the political and social problems of the day.

One hears so much of the Leschetizky method, but from Leschetizky himself there was never a word. He had, of course, certain definite ideas as to what mechanical means should be employed in playing the piano, but he was perfectly willing to vary these to suit individual cases. In fact, that was one of the cardinal points of his teaching, never to hinder or restrain the development of the individual. Another point he was fond of emphasizing was to tell his scholars not to spend too much time in mechanical work at the piano. "Sit down with your music away from the piano," said he, "and think of the composition you are working on."

He was the greatest foe of any superficiality in music. I well remember the two memorable lessons on the Chopin D flat nocturne. The first week he was feeling his best and spent a long, long while going through every detail of the composition. I noted down faithfully what he said and practised as conscientiously as I could until time for the next lesson. This time something had gone wrong. He came into the room in a ferment, walked about straightening the pictures, and criticising everything I did. My eyes filled with tears, but I made up my mind not to let them brim over, for if there was one thing he hated it was tears. He was a tremendously observant man. In an instant he had seen them, hurried across the room to me, patted me on the shoulder and said, "Now, now, my dear, you are not going to make any spots on your new waist," which naturally put us both in the best of feeling, and the lesson went on swimmingly.

I once told him that I should like to study something Russian by a Russian composer. He gave me Tchaikowsky's concerto and told me to work at it alone. When I

had it ready, I played it for him and then he gave me two or three lessons it. Evidently it pleased him, because he asked me to play it in class, which I did, and it was my first big success at those famous Wednesday evenings. After it was over he came and said, "Du hast mich sehr gepackt" (You have moved me very much). When I came for my next lesson, at the end, as was the custom, I laid the envelope containing the fee on the piano. As I left he picked it up and again referring to his emotion over the Tchaikowsky concerto said, "No, no, you shall not pay me any more. Come when you will. I am always at your service." And after that he would never accept another cent of fee.

I last saw him at Abbazia in September, 1912. Mr. Hinton and I went down from Switzerland to visit him for a few days. Notwithstanding his physical weakness, the venerable master was in best spirits and we had a most enjoyable time together at his home and visiting the restaurants and cafes of the resort. But when we started to leave he evidently felt that it might be the last time we should ever meet, and he broke down in sobs. As we drove off the old gentleman called hastily for his coat and hat and, standing on the porch as long as we were in sight, continued to watch us through his field glasses and wave a handkerchief until we could see him no more.

Leschetizky's Wonderful Qualities.

BY MARGUERITE-MELVILLE-LISZNEWSKA.

The greatest piano pedagogue of all times has passed away. Those who knew him intimately, or who had the privilege of an extended period of study with him will have to repeat this phrase over and over again to themselves before they can come to a realization of what it really means. This man of indomitable energy, with an iron constitution, which seemed to triumph over all bodily ills, and to upset entirely every theory in regard to regular habits of living, seemed destined to live on indefinitely. Nor was there until shortly before the operations on his eyes, from which he never recovered, any perceptible waning of his mental faculties.

It was in Vienna that I saw him last, just after the outbreak of the European war. It was on August 6, when time until twelve o'clock midnight was given all those who wished either to leave or to enter the city. The professor and his wife had just had a harrowing journey of twenty-one hours from Berlin, having had to change trains no less than five times, and being crowded by soldiers going to the front.

When they finally reached their villa in Vienna, Leschetizky, worn out by fatigue and weak from the five operations which he had just undergone in Berlin, begged his wife not to go further. But she was obliged to go for several reasons, and knew besides that the air in his summer home, Ischl, far away among the Austrian Alps, would do much toward bringing back his old strength and vitality. He remained firm, however, in his determination not to leave Vienna. Every inducement seemed to fail until in a moment of inspiration I suggested that he had always been such a cavalier, that it did not seem quite like him now to let his wife go alone without his protection in a time of such danger and trouble. The effect was magical and touching in the extreme to see this dear old man, feeble and almost blind, respond to the last call of manhood.

The one thing he begged to have was his canary, whose little trills and songs never ceased to give him joy.

Many will be the memories and reminiscences of this great master. He was severe to the extreme, claiming that

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Orpheum Theater.
December 27-31—New York City.
Hudson Theater.

Address correspondence relative to the tour of Miss St. Denis to B. St. Denis, manager, with company, or Harry W. Bell two weeks ahead.

if a pupil could not stand up against him, he could never hope to fight the hard battles in his career, against critics, intrigues and cliques of all kinds. It was often a radical treatment he gave and perhaps considered unjust at the time, but when the pupil was big enough and far enough away to see and to judge, he must always have marvelled at the master's judgment and been grateful.

For those who found their way into his heart, he will always live. His wonderful humor will always come back to them. His own exquisite playing will always ring in their ears; and they will consider it their greatest mission in life to try to keep fresh his memory and to further his art and ideals.

Leschetizky's Magnetism.

By CLARENCE BIRD.

Our lessons with Leschetizky were not lessons in an academic sense. They were conversations between him and us, in which he instructed, illustrated and questioned, and we were expected to participate as fully as he. He used to talk of a thousand different subjects, but they all bore on music and the piano, or referred, perhaps, to the particular composition being studied. Thus he told us once, when I had been playing the Rubinstein D minor concerto, how the composer, who for years had been his closest friend, had promised to dedicate it to him, but in a fit of resentment over some passing disagreement, had revenged himself by inscribing it to Ferdinand David. "A piano concerto dedicated to a violinist!" exclaimed Leschetizky, "Is that not absurd?" Nevertheless, Leschetizky remained true to the memory of his friend and devoted himself with particular attention to this same concerto, in which he made various changes shown to him by Rubinstein. My copy bears these marks in his own handwriting.

Leschetizky, with all his severity and inflexible requirements, was always a perfect living flame of enthusiasm and spirit, and, when in his best mood, fairly bore his pupils away with him on the floods of his tempestuous temperament. We forgot ourselves and others who might be listening, and became all intent on the music. His ardor and vitality never died, and his love of the great art—not that of piano playing, but more than that, of music—to which he had devoted his life, remained burning to the end.

"Die Musik geht doch über alles," I heard him once say after listening to someone's playing at his house, and this sublime devotion, which he impressed on us all, is, perhaps, the richest heritage we received from him.

Aborn Scholarship Awarded.

Under the auspices of the National Opera Club, Katherine Evans von Klenner, president, a contest was held last Thursday afternoon, November 18, at the Waldorf-Astoria, New York, for the awarding of two Aborn scholarships. The committee of judges consisted of Clementine de Vere Sapio, Milton Aborn, Havrah Hubbard, Mme. von Klenner, Leonard Lieblich, Carl Fiqué and Mrs. James Campbell. The successful applicants were Selma Siegel, a pupil of Mme. de Vere Sapio, and Lucella Brodzky, a pupil of Mme. von Klenner. Both young ladies showed excellent training and wide possibilities. Mr. Sapio rendered his usual splendidly musical accompaniments at the piano.

Hofmann Plays for Lambert Pupils.

Last week on the occasion of a class meeting at the piano studios of Alexander Lambert, 792 Lexington avenue, New York, Josef Hofmann, who was present, was prevailed upon by the many enthusiastic young ladies of the class to do some informal playing, and needless to state his performance was a source of endless delight to the eager listeners. Mr. Lambert's class is crowded this season, as usual, and if it were not for the fact that he limits himself to teaching a certain number of pupils each season, he would be busy from morning until night every day of the week.

On Monday afternoon Mr. Lambert entertained Percy Grainger and Josef Hofmann at tea.

Luella Chilson-Ohrman Heard in New York Recital.

Luella Chilson-Ohrman, soprano, of Chicago, made her first appearance in New York in a recital Friday afternoon, November 19, at Aeolian Hall. She presented a program made up of four groups, respectively, of Italian, German, French and English songs, and in addition sang the aria "Adieu Forets," from Rossini's "Wilhelm Tell." Mme. Chilson-Ohrman won a success with her audience and with the critics of the daily press as well. She has a voice which is exceptionally pure and sweet in quality, and her vocalization leaves nothing to be desired. Correct enunciation was a feature of her singing, and her diction in foreign languages as well as in her native English is good. Sidney Arnold Dietch accompanied extremely well and showed himself a pianist of parts.

JOHN MCCORMACK AGAIN SINGS TO THE HEARTS OF NEW YORKERS.

Favorite Irish Tenor Draws Another Tremendous Audience to Carnegie Hall.

Sunday afternoon, November 21, John McCormack gave his second recital of the season at Carnegie Hall with all the concomitant features which invariably accompany a McCormack recital—a stage full of audience as well as no empty seats in all the rest of the house, standing room filled to the last inch, unbridled enthusiasm, and almost as many encores as program numbers. Mr. McCormack was assisted by Donald McBeath, violinist, and Edwin Schneider, accompanist, and the program was as follows:

Aria, "Per pietà non ritercate" (Mozart), Mr. McCormack; "Arioso" (Handel), gavotte (Bach), Mr. McBeath; "My Sweet Repose" (Schubert), "At the Spring" (Schubert), "Thine Image" (Schumann), "Spirit Presence" (Schumann), Mr. McCormack; "Serenade Espagnole" (Chaminade-Kreisler), mazurka (Chopin-Kreisler), Mr. McBeath; Irish folksongs—"The Bard of Armagh" (arranged by Herbert Hughes), "As I Went a-Walking" (arranged by Page), "Norah O'Neale" (arranged by Herbert Hughes, especially arranged for Mr. McCormack), "Nelly, My Love and Me" (arranged by Moffat), Mr. McCormack; "Indian Lament" (Dvorák), Mr. McBeath; "When I am Dead" (Chadwick), "The Time I've Lost in Wooning" (Schmenke), "The Rose and the Flame" (Buzzi-Peccia), (first time), "Morning" (Oley Speaks), Mr. McCormack.

It is extremely difficult to say anything new about a McCormack concert. He has a very distinct following, who come to hear him each and every time because of the songs he sings and of the way he sings them. But if any one thinks that John McCormack has won his huge success merely as a specialist, he is badly mistaken. As it happens, the public itself has forced McCormack into the particular line of work which he does, but any musician who listens to his singing realizes that he would have made an equal reputation for himself in grand opera or in the singing of strictly classical songs. Mr. McCormack has a voice and vocal technic eminently suited to the singing of Mozart, as he proved in his delivery of the aria. It would be hard, too, to imagine anything more effective than his first group of two Schubert and Schumann songs with English text (and very good ones at that). The writer is rather inclined to think that Mr. McCormack by his inclusion in nearly every program of a group of such songs as these, sung in English, has done more than any other single artist to popularize the great masters of the Lied in this country. And when they are as well interpreted as by John McCormack, one is just as willing to listen to them in English as in the original language.

One other point. There are many, many, older artists than John McCormack who would profit greatly by a visit to one of his concerts, and the payment of strict attention to the manner in which he sings English. There is absolutely no strain on the ear in listening to him. Every word is as plain and distinct—or even more so—than in conversation. The Irish folksongs made a capital group, as did the American songs which closed the program, and both of these, as always, are the most popular part of the program with McCormack's audiences.

Mr. McBeath plays the violin with taste and purity of intonation, but a little more vigor would be in place in such numbers as the Bach gavotte.

This was John McCormack's last recital of the year in New York, although he will appear in the Hippodrome on December 19, giving a program for the benefit of the Knights of Columbus.

Tourret-Decreus Joint Recital, November 30.

André Tourret, the French violinist, and Camille Decreus, the French pianist, will give a joint recital at Aeolian Hall, New York City, Tuesday afternoon, November 30. The

program will consist of the César Franck sonata and the Saint-Saëns sonata, op. 75.

Mr. Tourret's solo numbers will include a group by Bach, Porpora-Kreisler, Debussy and L. Sinigaglia, and Mr. Decreus will play a group of piano solos by Mendelssohn, Haydn and Liszt.

MME. DE SALES A TEACHER WHO ALWAYS HAS OBTAINED PRACTICAL RESULTS.

The Work of Her Pupils Speaks for Itself.

Proof of the pudding is in the eating and the test of teaching is in the success of the pupils. By this test no teacher has ever been more successful than Regina de Sales, the distinguished teacher of bel canto, who is now at the Hotel Wellington, Seventh avenue and Fifty-fifth street, New York. Mme. de Sales does not need to speak for her pupils, as they have the happy faculty of being able to speak for themselves. Such a display as the six photographs published in the MUSICAL COURIER of November 11, showing teachers, former pupils of Mme. de Sales, who are now busy in cities as far apart as New York, San Francisco, Kansas City, Melbourne (Australia), and Munich (Germany, is sufficient evidence of the widespread influence of the pedagogic work which Mme. de Sales has done during her long period both as singer and teacher.

In next week's MUSICAL COURIER there will be another series of photographs showing operatic pupils of Mme. de Sales who are among the best known artists on some of the most prominent stages in Europe. Mme. de Sales is a teacher who has never found it necessary in any way to guarantee results, as some teachers are so fond of doing. She has simply attended faithfully and conscientiously to her work with her pupils, educating them to such a degree and so effectively that the results were bound to come of themselves and there was not a question of the necessity of any guarantee on her part.

First Home Musicales of Willy de Sadler.

An Excellent Program.

Saturday afternoon, November 20, Mr. and Mrs. Willy de Sadler, two newcomers to the musical world of New York, gave their first informal musicale at their charming home, 48 East Eighty-seventh street, where Mr. de Sadler's studio is also situated. Mrs. de Sadler was heard to great advantage in a number from Gluck's "Alceste," Erda's music from "Rheingold" and songs by Strauss and Sinding. Mr. de Sadler sang songs from a number of composers with finished art. Especially good were the Brahms "Gypsy Songs," to which he gave a truly thrilling interpretation. Mr. Willy de Sadler is one to be welcomed in his new field of activity and it is good to know that he will be heard before long in public work.

Henry I. Myers, a young American composer, made a good impression with some of his own compositions on the piano.

There was a goodly company of friends and music lovers present, all of whom were greatly pleased with the excellent musical fare offered, and heartily enjoyed themselves at this first one of a series of what promise to be brilliant home musicales, amid the surroundings of a very beautiful home and with excellent artists.

OBITUARY.

Alvina Friend Sinsheimer.

Alvina Friend Sinsheimer, wife of Bernard Sinsheimer, the violinist, died on Saturday at her home, 65 West Eighty-third street, New York. She had been seriously ill for many months.

Mrs. Sinsheimer was a well known pianist of splendid technic and broad style (a former pupil of Josef and Leschetizky) and had made many concert appearances in this country, including some with Theodore Thomas and other noted leaders and orchestras. Of late years she had been a busy and successful teacher.

MAY PETERSON

PRIMA DONNA,
OPERA COMIQUE,
PARIS

Scores Unqualified Triumph on the Occasion of Her New York Debut at Aeolian Hall, Oct. 28th

NEW YORK PRESS COMMENTS:—

Miss Peterson's voice is beautiful.—N. Y. Sun.
Her technic is that of the great Jean de Reszke.—N. Y. Globe.
Her voice is of great purity and evenness of timbre.—N. Y. Tribune.
Miss Peterson possesses a voice of remarkable beauty.—N. Y. Herald.
Her voice has youthful freshness and brilliancy.—N. Y. Times.
A pleasing and well trained voice, used with good effect.—N. Y. American.
Miss Peterson has an exceptional lyric soprano voice.—N. Y. World.
Miss Peterson possesses a beautiful voice.—N. Y. Eve. Mail.

WHAT PARIS SAID A YEAR AGO:—

She possesses a voice remarkable by its purity and tone.—Le Temps, Paris.
Her voice and penetrating charm enraptured the audience.—Gaulois, Paris.
The most promising future is in store for her.—Le Figaro, Paris.
Unstinted ovations were given her, and she deserved them.—Gil Blas, Paris.
A beautiful voice, graceful gestures, most beautiful and classic.—La Liberté, Paris.

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To Clubs and Managers in Texas and the South:

The San Antonio Mid-Winter Festival, February 14, 15, and 16, 1916, St. Louis Symphony Orchestra, Max Zach, Conductor, has engaged as soloists

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James Goddard Makes Debut with Chicago Opera.

James Goddard, who went to Chicago fresh from European successes, which he has duplicated in his first performances with the Chicago Opera Association, is a veritable giant in stature, which suits him well for the heroic roles for which he is engaged. Mr. Goddard, who was born and raised in the South, comes from a musical family, and almost from infancy was called the "boy wonder" on account of his voice. He made his debut in October, 1911, at Covent Garden, London, as Fasolt in "Das Rheingold," with great success, and after singing through the German season of opera, was reengaged for the following spring. After that he came to America as a member of the Montreal Grand Opera Company, where he sang such parts as the High Priest in "Samson and Delilah," King Mark in "Tristan and Isolde," Mephisto in "Faust," and Capulet in "Romeo and Juliet." He returned to Covent Garden and sang one more season, when he was engaged on a six year contract with the Royal Opera Com-

pany of Vienna. He was in Paris on a short visit when the war broke out and immediately came to America, where he was engaged by Signor Campanini for the present season of grand opera.

Jeanne Eagels, Versatile Artist.

Attractive Jeanne Eagels, who is playing the rôle of Miriam in Hubert Henry Davies' play, "Outcast," the part originated by Elsie Ferguson, bears a striking resemblance to Miss Ferguson.

Miss Eagels also is a pianist and occasionally has given afternoon recitals in cities on her Southern tour. Upon



JEANNE EAGELS.

her return in the spring she plans a recital in New York that will include also recitations of Southern dialect stories.

Louis Cornell's Aeolian Hall Recital, November 29.

Louis Cornell has prepared a varied program for his piano recital in Aeolian Hall, New York, Monday afternoon, November 29. There will be groups by Chopin and Brahms, the Mozart "Fantasie," in D minor; Ravel's "Pavane," Fauré's "Impromptu," op. 34, the Liszt "Ricordanza," and the Strauss-Tausig, "Man lebt nur einmal," in addition to works of Gluck-Joseffy, Gluck-Sgambati and d'Albert. As a compliment to his former associate, Rudolph Ganz, Mr. Cornell will play that pianist's "Menuet," from op. 14.

Opera for National Grand Opera Club.

The National Grand Opera Club will hold its second opera performance April 23, 1916.

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MERCEDE DE PIÑA
Mezzo-Alto

Nathalie Boshko Will Play at Madison Square Garden Concert.

Nathalie Boshko, Russian violinist, will appear as soloist with the Russian Symphony Orchestra, Modest Alt-



FROM DRAWING OF NATHALIE BOSHKO.
By Victoria Boshko.

schuler, conductor, at Madison Square Garden, New York City, on the afternoon of November 28.

MARY JORDAN'S NEW YORK RECITAL.

Large and Enthusiastic Audience Hears Contralto in Aeolian Hall.

When Mary Jordan made her appearance on the Aeolian Hall, New York, recital stage last Thursday evening, November 18, she found a large and fashionable audience awaiting her, which was considerably augmented between the numbers of the first group. It was an audience to whom Miss Jordan was evidently no stranger, and it bestowed much applause. At the conclusion of group two, the contralto was handed an unusual abundance of flowers, which covered the piano and adjacent floor space, forming a veritable flower background for the singer during the remainder of her program.

And Miss Jordan showed herself to be vocally and artistically worthy of this demonstration. Her voice, an exceptionally rich and mellow contralto of unforced depth, and wide in its range, possesses great natural beauty. And Miss Jordan has learned to control it well by consistent, serious study. Seriousness of purpose, too, was manifest throughout her well chosen program in her manner of interpretation.

Bach, Schumann, Schubert and Brahms songs opened the program and in these the contralto displayed her versatility both in the more earnest demands and in the more lightly delicate.

"Ridonami la calma" (Tosti) of the second group as interpreted by the contralto was deeply impressive. "D'une Prison" (Panizza), "Psyche" (Paladilhe), and "Ariette" (Vidal), also of this group, showed her to be a capable interpreter of French and Italian songs.

A Russian group represented by Arensky, Moussorgsky and Tchaikowsky, occupied next place, and songs of American composers, i. e., Mrs. Beach, Burleigh, Brewer, Kürsteiner, La Forge and Rogers concluded this program.

It was an enjoyable recital from start to finish, and the contralto should congratulate herself upon her success in this field as well as in that of concert, oratorio and opera.

Kurt Schindler supported Miss Jordan admirably at the piano.

Miller Vocal Art Science Pupils Are Prominent.

Betty Lee, singer of French bergerettes, made her appearance again at the Ritz Carlton, New York, at the opening of the French room, Thursday evening, November 18.

November 11, Elise McClanahan appeared before the Men's Club of the North Avenue Presbyterian Church, New Rochelle, N. Y., in two groups of songs, which enabled her to display her best qualities as a young artist. Her rich soprano voice, full of color and sympathy, showed to the best advantage in "Verborgenheit," by Wolf; "Sylvain," by Sinding; "Le Nil," by Leroux (the latter with

violin obligato), and "In the Time of Roses," by Reichardt.

Elizabeth Ellsworth Goucher sang before the New York Alumni Association of Acadia University, November 9. "Chanson Provençale," by Dell'Acqua, gave her good opportunities to show a voice of unusual flexibility and control, while "Solvejg's Lied," by Grieg, and "Songs My Mother Taught Me," by Dvorák, brought out even more perfect control of voice and finished pianissimo on the high notes. Spontaneous applause followed from the audience.

Judson House, the young tenor, is busy filling numerous engagements. November 21, he substituted for Paul Alt-house, singing "Thanksgiving," by Maunder.

SCRIABINE'S ODDLY NAMED SYMPHONY GIVEN BY THE PHILADELPHIA ORCHESTRA.

Works Called "Poem Divin" Does Not Impress Musical Courier Reviewer as Being Important—Sophie Braslau Much Liked.

Philadelphia, Pa., November 21, 1915.

The concerts given by the Philadelphia Orchestra under the direction of Leopold Stokowski in the Academy of Music last Friday afternoon and Saturday evening were rendered notable by the first performance in America of the "Poem Divin" of Alexander Scriabine (the Russian of "color symphony" fame) and the first appearance in this city of Sophie Braslau.

It can hardly be said that the Scriabine work made so emphatic an impression as the "Kammer Symphonie" of Schönberg which Mr. Stokowski and his men presented two weeks ago. Of course, Mr. Stokowski didn't make a speech about it, and it had not been heralded at such length in the newspapers. But it must go into the record (and this is the fruit of properly conscientious observation) that the work was applauded with all the obvious intelligence of loud clapping of hands until Mr. Stokowski returned for his second bow.

If any force more stable than public opinion were concerned one would like to venture that Scriabine instead of Schönberg would exact the greatest meed of understanding and praise. Certainly his harmonies are less shriekingly disagreeable to ears accustomed to the conventional way of doing things; and the ways of his mind are less devious and subtle. The contents of that same mind, however, are less important; and where one might be argued into the belief that Schönberg was saying something vital in a foreign language, it would be hard to believe that Scriabine has anything at all to say.

Seldom has Philadelphia heard a better contralto than Miss Braslau. Her voice is a joy eternal in its perfect roundness, luscious beauty and consummate control. She sang the famous "Che farò senza Euridice" and the invocation to love from "Samson and Delilah." The "Bartered Bride" overture and the "Romeo and Juliet" music of Tchaikowsky completed the program.

H. P. QUICKSALL.

On the Beach at Jacksonville.

Charles Wakefield Cadman, composer-pianist; Princess Tsiarina Redfeather, Mrs. Cadman, the composer's mother,



CHARLES WAKEFIELD CADMAN, PRINCESS TSIAFINA, MRS. CADMAN, THE COMPOSER'S MOTHER, AND A FRIEND, ON THE BEACH AT JACKSONVILLE, FLA.
Taken November 9, during their Southern tour.

and a friend are the principals in the accompanying snapshot. The place is the Jacksonville, Fla., beach—and the time, November 9. The picture is a memento of their recent Southern tour.

The Mannes Third Recital.

David and Clara Mannes will give their third and closing recital for this season in New York at Aeolian Hall, Monday evening, December 6.

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RUBINSTEIN CLUB OPENS ITS MUSICAL SEASON. Well Known Metropolitan Artists Provide Excellent Program.

On Saturday afternoon, November 20, the Rubinstein Club, Mrs. William Rogers Chapman, president, gave its first musicale of the 1915-1916 season at the Waldorf-Astoria, New York. The soloists were: Marie Morrissey, contralto; Marie Stapleton Murray, soprano; Allen Hinckley, baritone, and Fenrich's Orchestra, who presented a well chosen and interesting program of eight numbers.

Widor's serenade, played by a trio from the orchestra, opened the program. Marie Morrissey, accompanied by Elsa Cowen at the piano, sang the aria from Donizetti's "La Favorita," displaying a voice of wide range and much beauty, coupled with a deep insight into the dramatic values of this number. Upon her second appearance, Mrs. Morrissey gave "My Star" (Mrs. H. H. A. Beach), and Chadwick's "Danza" with excellent effect, delighting her audience with the charm of her personality as well as her singing. Mrs. Morrissey also united with Mrs. Murray in the barcarolle from the "Tales of Hoffman," bringing the program to a most delightful close. The effect of this number was heightened by the charm of the violin obligato excellently played by two members of the orchestra. Louise Lieberman played a splendid accompaniment for this number.

Marie Stapleton Murray sang the aria "Ritorna Vincitor" from Verdi's "Aida" with excellent effect, and at her second appearance was heard in Minetti's "The Rose and the Lily" and Horsman's "Bird of the Wilderness." Mrs. Murray has a lovely voice which she used with excellent effect. Louise Lieberman played her accompaniments.

Allen Hinckley's splendid baritone voice was heard to advantage in "O Tu Palermo" from Verdi's "Sicilian Vespers." His second group consisted of "Auf dem Meer" (Franz), the quaint Old English "Oh, the Pretty Creature" (Wilson), and a song by Brahms. Mr. Hinckley possesses a voice of wide range and much power, and his interpretations were replete with a virility which was very pleasing. A word of praise should be given Elsa Cowen for her sympathetic accompaniments for both Mr. Hinckley and Mrs. Morrissey. Her excellent work added greatly to the enjoyment of those numbers.

There was a reception and collation at the close of the program, and dancing was in order.

Eleonora de Cisneros Wearing the Popular Italian Bersagliere Hat.

Mme. de Cisneros, the leading mezzo-soprano of the Chicago Opera Association, began her fourth season with this



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ELEONORA DE CISNEROS.

organization on the opening night of the opera, November 15, as Laura in "La Gioconda."

Double Ensemble of Fifteen Men Furnish Program Attraction Under Leopold Stokowski.

At the concert given by the Society of the Friends of Music at the Ritz-Carlton Hotel, New York, Sunday afternoon, November 14, Schönberg's "Kammersinfonie" was played by a double ensemble of fifteen men from the Philadelphia Orchestra and led by Leopold Stokowski.

"Yes," said the music lover, as she started for the concert, "I am now Destin'd to hear Emmy."

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Matzenauer as Delilah Gives Powerful Delineation.**Brilliant Portrayal of Saint-Saëns' Role by Metropolitan Opera Prima Donna.**

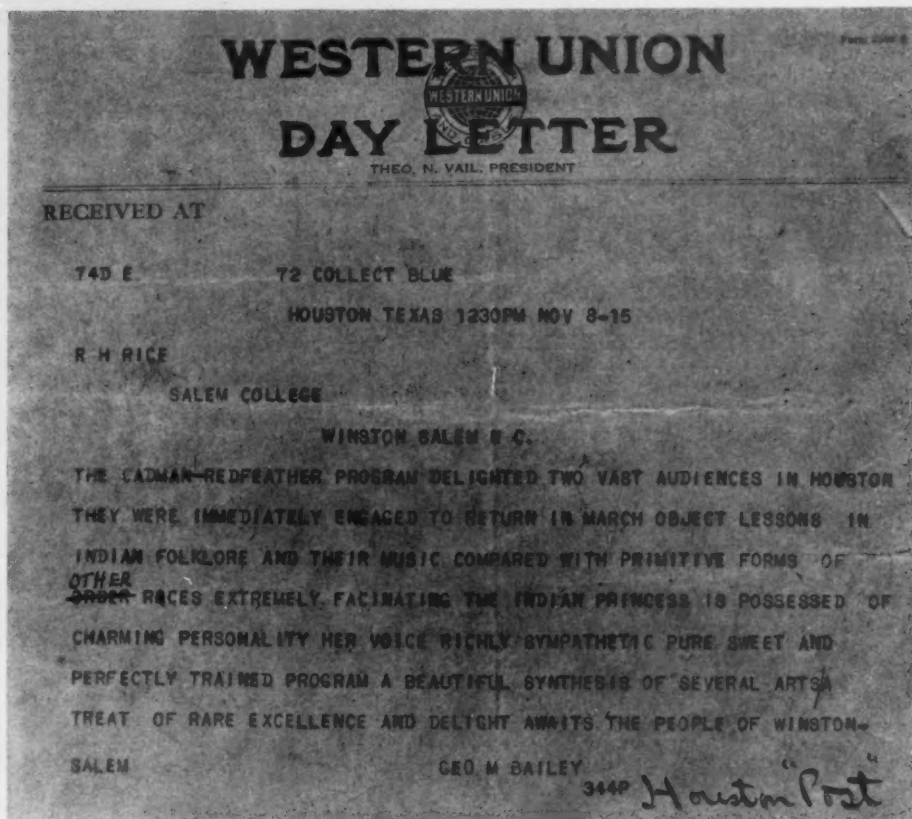
This year's season at the Metropolitan Opera House, New York, opened on Monday evening, November 15, with a brilliant performance of Saint-Saëns' "Samson and Delilah," with Caruso as the man of strength and Margarete Matzenauer as the fair Delilah. This famous prima donna, whose wide range entitles her to be known as both a soprano and a mezzo-soprano, won for herself the unstinted praise of all who heard her remarkable delineation of this role. The New York Press stated: "The difficulties of getting in were forgotten with the appearance of the magnificent Margarete Matzenauer as Delilah. With Caruso in the role of the strong man betrayed, she gave the Metropolitan a performance of Saint-Saëns' opera which will not be forgotten soon." In the Morning Telegraph there appeared this comment, "There was a voice to which the heart could open. I confess that mine did. . . . The varied and shimmering beauties of her song to Samson, which she treated with all the skill of a past mistress of her art. . . . The loveliness, the allurements, the seductiveness, the reverie, and the dream were in glorious utterance of the singer. We cannot ask for more." The New York Times declared that "the most beautiful voice heard upon the stage in this performance was that of Mme. Matzenauer, which seemed at its finest in richness of quality and dramatic potency. . . . Her characterization was developed and carried through with notable skill and had a properly dominating part in the scenes of the opera." In the New York Evening Post there appeared this notice: "Her voice was at its best. She sang the 'Printemps qui commence' in the first act with opulent voice, and rose to splendid heights of eloquence in the famous air, 'Mon cœur s'ouvre à ta voix,' which is the climax of the opera." The notice in the New York Globe read as follows: "As Delilah, Mme. Matzenauer was also appearing in a new part. She was in excellent voice and in the early scenes more dramatically effective than the victim of her wiles. . . . In fact, the individual honors of the evening were hers." According to the New York Evening Journal, "Her singing . . . was altogether a delight to the discriminating. She held herself in restraint, shaded every phrase with intelligent variety, filled the lower spaces of this music with molten sombreness of color and the upper spaces with sunny suavity. Her singing of the well-worn second act air gave it a renewed allure, within the limitations of such a melody."

"Rarely has she sung with finer effect than in the 'Samson recherchant ma présence' at the beginning of the scene," so says the New York World, and the New York Herald says, "Vocally she was superb. She sang the first 'Printemps' aria beautifully and made a great success." Other New York papers who added their meed of praise were the Evening Sun, "The majestic woman, regally gowned, gave out a wealth of rich and powerful voice that shared the riots fairly with the popular idol"; the Tribune, "There is ravishment in her opulent and golden voice, and a puissant charm in the music with which she floods this scene"; the Sun, "She was most happy with the declamation in Act II, and her delivery of 'Mon cœur s'ouvre à ta voix' deserved warm applause"; the American, "Rarely has Mme. Matzenauer sung with such a delicate and intuitive appreciation of musical 'values' or with such beauty and variety of tone and nobility of style. Her phrasing above all was excellent"; and the Telegraph, "Margarete Matzenauer sang the music allotted to Delilah with a velvety richness that no Delilah of recent years has attained."

Mildred Dilling's Activities.

Mildred Dilling harpist; Valerie Deuser, chanson-neuse, and Miss Hyland, pianist, gave a recital for the Century Club, Amsterdam, N. Y., on November 18. Miss Dilling played two groups of harp solos and accompanied Miss Deuser in two groups of old French and old Irish songs. Another interesting number was the fantasia, by Dubois, for harp and piano, played by Miss Dilling and Miss Hyland.

Miss Dilling will give a recital in Philadelphia, Monday afternoon, November 22, at the home of Celeste D. Heckscher, a well known composer prominent in society. She will be assisted by David Griffin, baritone, on this occasion. Another recital will be given by Miss Dilling at the Acorn Club in Philadelphia early in December.

**AN UNSOLICITED TESTIMONIAL**

The above is a wholly unsolicited testimonial from the best known newspaper owner and editor in the South, Colonel George M. Bailey, of the Houston Post, to the secretary of the Salem College at Winston-Salem, N. C.

It was sent by Col. Bailey the day after the Cadman-Tsianina Redfeather concert. Houston turned out en masse to honor the composer, who is "bringing out" in a popular manner the folklore of the American Indian; and his talented and artistic cultured full blood collaborator, Princess Tsianina.

Their success was repeated at Jacksonville, Fla.; Belton, Texas, and Winston-Salem. They opened their fall season on November 2 at Sioux Falls, S. D. They recently appeared at Rome, Ga.; Akron, Ohio, and Carnegie Hall, Pittsburgh, also giving a social and semi-professional appearance in New York and Boston. They will appear in Providence, R. I., December 1.

The following press review appeared in the Winston-Salem Journal:

FAMOUS ARTISTS WIN A TRIUMPH.**BIG AUDIENCE HEARS TSIANINA AND CADMAN AT MEMORIAL HALL.**

A large and cultured audience crowded Memorial Hall last evening to hear Charles Wakefield Cadman, one of America's foremost composers, and the Indian princess, Tsianina Redfeather, give their Indian music talk, and to say that the audience enjoyed the entertainment would be putting it mildly. Time after time, the gifted Indian was forced to take an encore, while Mr. Cadman's accompaniments and explanations were a source of never ending delight.

Mr. Cadman, who has spent many years of his life in studying the music and folklore of the American Indian, is, undoubtedly, a genius. Practically all the numbers on the program were translated and harmonized by him, many of them composed and built around a few strains of the semibarbaric Indian music. His talks, while seated at the piano, were given in a clear, intelligible manner and explained the origin and growth of music among the red-men.

Anne Arkadij in Boston Recital, December 1.

Anne Arkadij, the American Lieder singer, will give her Boston recital at Jordan Hall, on Wednesday afternoon, December 1. Her accompaniments will be played by Walter Rothwell, who has been for the past seven years conductor of the St. Paul Symphony Orchestra. The following interesting program has been arranged:

Des Sennen Abschied Schumann
Frühlingsnacht Schumann
Vergessen Franz
Es hat die Rose sich beklagt Franz
Dein Rath ist wohl gut Grieg
Auf dem Kirchhofe Brahms

The Princess Redfeather is a full blooded Indian of the Creek tribe. She is a strikingly beautiful woman and possesses a winsome personality and was a favorite from the moment she appeared on the rostrum. In addition to personality and looks, she has a mezzo-soprano voice that thrills her audience. Combining great range and flexibility with the sweetest of tones, she held the entire audience spellbound. The numbers, "From the Land of the Sky-Blue water," and "Her Shadow," appeared to be the most popular, she being forced to repeat both songs in their entirety.

The exhibition and description of the native musical instruments by Mr. Cadman was both enjoyable and instructive. The several numbers that he rendered on the flageolet were greatly enjoyed.

The concert attracted quite a number of out of town people here from Greensboro, High Point, Salisbury, Graham and Mocksville.

Mr. Cadman and Princess Tsianina will spend the day in the city, and will visit Salem College.

The concert last night was one of the most ambitious yet given by the college, and it proved to be an unqualified success from a financial as well as from an artistic viewpoint.

Minnelied Brahms
Dort in den Weiden Brahms
Liebestreu Brahms
Vergleiches Ständchen Brahms
Von Ewiger Liebe Brahms
Heb' auf Dein blondes Haupt Wolf
Ich hab' in Penna einen Liebsten wohnen Wolf
Und Gestern hat er mir Rosen gebracht Marx
Glaub es mir, jubelnde Kinderschar Wolff
In der Seele ein Wachsen und Keimen Wolff
Warum sind den die Rosen so blass? Tschalkowsky
From the Rubaiyat Harris-Reinecke
The Seal's Lullaby Harris-Reinecke
I'm Wearin' Awa', Jean Foote
The Grey Wolf Burleigh
The Rose Leans Over the Pool Chadwick
The Star Rogers

Craig Campbell

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LADA IN FIRST PERFORMANCE OF SERIES.

Dancer Charms New York Audience.

Lada, who dances the music and translates the phonetic beauty of the composer into the plastic image with her graceful body, gave the first of a series of three performances at the Candler Theatre, New York, on Tuesday afternoon, November 16.

Her program was both varied and interesting. Each of her eight dances was diverse in character and in costume.



LADA.

tume, adding greatly to the enjoyment of the large and enthusiastic audience present. Her first appearance was in the "Kamarinskai Glinka," an old Russian folkdance known as the "Mosquito Dance," which she gave in a costume which dates back to the time of Ivan the Terrible. Her interpretation of "Lada" (Glière) was something unique, and her delineation of Joy—for Lada is the Spring—was a delight.

One of her numbers which was an especial favorite with her audience was the "Shadow Dance" of MacDowell, in the costume of which she is shown in the accompanying photograph. Costumed as a Polowetz warrior, she gave the Tartar "War Dance" from "Prince Igor" (Borodin) with all the wild fury and reckless boast that characterized this tribe, which formerly inhabited the regions of the Volga River and Kazan, but now have vanished. Sibelius' "Valse Trieste," with its tragic story of the young princess, who while very sick, is summoned to the dance by invisible guests with whom she dances until the shadow of death falls upon her, followed. This was perhaps Lada's most dramatically characteristic dance of the afternoon, her facial expression and every movement being in perfect accord with the anguish and suffering of the princess.

"Incroyable," from the Old French, was an arch interpretation of much grace. Very dramatic indeed was her interpretation of Liszt's second rhapsody, telling the story of the gigantic struggle of the Magyars for independence, giving full vent to the despair and pride, chivalry and hope of the race. Her program closed with a charming interpretation of Johann Strauss' ever popular "Blue Danube." Lada wore the costume of 1865 and coquetted and danced with a grace that made one long to dance with her.

Orchestral accompaniments were excellently played by Arnold Volpe and his orchestra, who were also heard in these solo numbers: Overture to "The Life of the Czar" (Glinka), "Chant d'Amour" (Volpe), the ballet music from "Gioconda" (Ponchielli), Tchaikowsky's "Andante Cantabile," and "Solvejg's Song" (Grieg).

Mme. Mieler-Narodny sang two groups of songs, embracing works by Mozart, Tchaikowsky, Kuula, Rubinstein, Kalinnikoff and Wrangel. She was accompanied by Sydney Dalton.

Florence Hinkle Acclaimed by the Press of Four Cities.

"Miss Hinkle Wins New Laurels" and Miss Hinkle Exquisitely Delightful in Song," so run the captions of the notices which have appeared in the daily papers from various sections of the country. Herewith are reproduced four notices, coming from as many different States, but each alike, in that they acclaim this American soprano as a singer of unusual gifts:

It was a happy thought on the part of some one who heard Miss Hinkle at the Boston Symphony concert last spring to request a repetition of the "Ave Maria" from Bruch's "Cross of Fire." It was given as her opening number, and revealed anew the beautiful purity of her voice and the cultivation which has made it one of the most soul satisfying sopranos on the modern concert stage.

It is a tribute to the excellence of that cultivation that it has preserved the spontaneous freshness of Miss Hinkle's voice. One

is oblivious to thought of method in admiration at the ease with which her voice soars at her bidding.

Charles A. Baker played the accompaniments exceedingly well.—The Providence, (R. I.) Journal.

Miss Hinkle's contributions to the afternoon, the "Voi che sapete" aria from Mozart's "Nozze di Figaro" and the "Ave Maria" from Bruch's "Cross of Fire," were enthusiastically received by an audience that appreciated fully the pure beauty of the soprano's voice and the eloquence of her singing.—New York Press.

Not only is the gifted singer equipped with a voice of rare quality and beauty, but she possesses youth, grace, temperament and a charming personality. She sings with intelligence, and her phrasing was excellent, and enunciation especially so, in her German and English songs.—Daily Eastern Argus, Portland, Me.

Miss Hinkle sang her German songs with that repose and sincerity, and intensity of style, and beauty of phrasing and control, that makes her the admirable artist that she is.

The afternoon was a joy, Miss Hinkle proving herself a great artist with a wonderful command of her vocal resources, great variety of style and a brilliancy and purity of voice that placed the hearts of her listeners in the hollow of her hand while she played upon them, like the wind in the aeolian strings, thrilling the audience through all the changes of delight and despair. All she did was beautiful, crowning her lovely voice with ardent imagination and giving it poetical significance.—The Enquirer, Cincinnati.

Philip Spooner to Appear at the Plaza.

Philip Spooner, the tenor, is at present on a short concert trip in the Middle West. Among his engagements are appearances in recital at Minneapolis; Minn.; Madison, Wis., and Milwaukee, Wis.

While in Madison he will attend the banquet of his college fraternity, also the Minnesota-Wisconsin football game. Mr. Spooner expects to return immediately to New York to open the first of the musical morning series in the grand ballroom of the Hotel Plaza, on December 1, the patronesses of which include Mrs. Vanderbilt, Mrs. Astor, Mrs. Paul Cravath and others prominent in the society of the metropolis.

As the program on this occasion will be entirely in French, Mr. Spooner has selected the following numbers: "Chant Vénétien," H. Bemberg; "D'une Prison," Reynaldo Hahn; "L'Adieu du Matin," E. Pessard; "Serenade Ital-



PHILIP SPOONER.

ienne," Ernest Chausson; "Chanson Triste," Henri Duparc! "Aubade" ("Le Roi D'ys"), E. Lalo; "Le Rêve" ("Manon"), Massenet.

AEOLIAN HALL

Saturday Evening, Nov. 27th, at 8.15.

Violin Recital

by

SASCHA JACOBSEN

Händel Sonata in D major, Saint-Saëns Concerto in B minor, Bach Chaconne, and a group of shorter pieces by Gerussi-Randegger, Rachmaninoff, Burleigh and d'Ambrosio.

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PHILHARMONIC SOCIETY

APPEARS IN MIDDLETOWN.

New York Organization Greatly Pleases Connecticut Audience.

Middletown, Conn., was visited on Saturday evening, November 6, by the Philharmonic Society of New York, Josef Stransky, conductor, when, with the assistance of Wynne Pyle, pianist, the New York organization played in the Middlesex Theatre there.

The program at that time included: Overture, "Fingal's Cave," Mendelssohn; concerto in A minor, op. 16, for piano and orchestra (Grieg), Wynne Pyle; scherzo, "Queen Mab," Berlioz; symphony No. 4, in F minor, op. 36, Tschai-kowsky.

The concert was given under the auspices of the Middlesex Musical Association.

In its issue of November 8 the Penny Press (Middletown) gave a lengthy account of the concert, excerpts of which follow:

"If the opening number of the concert course to be given under the auspices of the Middlesex Musical Association

is any criterion, the music lovers of Middletown are in for one of the greatest treats of their lives, for certain it is that Middletown has rarely, if ever, heard a better orchestra than that of the Philharmonic Society of New York, which played to a large audience at the Middlesex Theatre, Saturday night. The program was well selected, excellently rendered and of the sort to make one wish for more. A noticeable fact was that Josef Stransky, the conductor, at all times had his orchestra of ninety men completely under his control. In fact, it might be said that they interpreted his version of the music, playing as one man.

"The opening number was the overture, 'Fingal's Cave,' by Mendelssohn. . . . The rendition was exceptionally well defined.

"Wynne Pyle, the pianist, accompanying the orchestra, appeared in the second number, Grieg's concerto in A minor, op. 16, for piano and orchestra. Her technic was nearly perfect, and, coupled with this, she played with exquisite feeling. Especially well given was the adagio movement. Of a pleasing personality, Miss Pyle aroused much enthusiasm, and the audience deeply regretted that she could not be induced to play again.

"Hector Berlioz's 'Queen Mab,' scherzo from 'Romeo and Juliet,' was delicately given with charming effect. An extra number, given in answer to the special request of the Middletown audience, was Wagner's 'Siegfried's Rhine Journey,' from 'Götterdämmerung.' . . .

"The concluding number was Tschai-kowsky's symphony, No. 4, in F minor. . . . Especially well given was the pizzicato ostinato movement in the third. The finale was one of the grandest passages ever played on the Middlesex stage. It is to be hoped that Middletown will again have an opportunity to hear this orchestra.

Helen Warrum, a Daughter of Indiana.

On Monday afternoon, November 15, the Daughters of Indiana in New York, held a meeting at which a program was given especially devoted to honoring James Whitcomb Riley, the Hoosier poet. A feature of the program—the only one not having direct connection with Mr. Riley, as it chanced—was the capital rendition of "Caro Nome," from "Rigoletto," by Helen Warrum, the new soprano of the Metropolitan Opera, an Indiana girl by birth.

Boston Evening Transcript, Thursday, November 4th, 1915

The Violinist Who Has Transformed Himself

THE RISEN SPALDING.

THE VIOLINIST IN THE FLUSH OF YOUNG MATURITY.

HIS CONCERT OF ENGROSSING PIECES REMARKABLY PLAYED—MR. CARPENTER'S SONFUL AND IMAGINATIVE SONATA—REGER IN MENTAL EXERCISE, CHAUSSON'S GLOWING POEM AND A SUITE OF MR. SPALDING'S OWN—THE QUALITIES THAT NOW SET HIM HIGH IN HIS CALLING.

Each time that Mr. Spalding, the violinist, returns to Boston, he betters himself, and each time also—it is a pleasure to record—he plays to audiences larger in numbers and finer in appreciative quality. As yet, he has not had his just deserts from our public and probably he will not until he is called, as he now richly deserves to be, to the Symphony Concerts. After the long-standing fashion of such things, some day it will dawn upon this town that, though Mr. Spalding happens to be only an American of quiet life devoted wholly to the study and the practice of his art, he is now a violinist of the first rank, distinguished by a rare command of his instrument and by as rare a sense of the manifold beauty and the variously expressive power of the tone that he draws from it. Our finer-grained public of concerts will also discover that Mr. Spalding is a musician who unites in uncommon degree clearness of penetrating mind and warmth of responsive feeling. Finely and justly, he apprehends the matter and the manner of the music that he plays, acutely differentiating style from style. As eloquently he imparts it, yet always with a poise of feeling that makes the revelation more persuasive and moving. When this dawn comes again after the long-standing fashion, will the discoverers say unto the reviewers: "Why have you not told us of this before?" And as of old they will answer: "For a year and more, whenever Mr. Spalding was in question, we have been telling you exactly this." For, since the reviewers mistrusted the violinist's talent and temperament when he came first to our concert halls, they have been the more eager to do full justice to his present rich ripening.

Of catholic and receptive mind and sympathies, of keen ambition and eager curiosity with music, Mr. Spalding does not hesitate to assemble programs that depart far from the routine of violinists. He made one such, when last spring at Jordan

Hall, he played a succession of pieces in dance rhythms that ran from the seventeenth and the eighteenth centuries into the present day. He made another when in the same concert room yesterday afternoon, he played four longer pieces all from contemporary or nearly contemporary hands. He began with Mr. Carpenter's sonata for violin and piano, since he is open-minded to the music of American composers according to its clear desert; he proceeded with one of Reger's seldom-heard and usually forbidding sonatas for violin alone; he passed next to the romantically beautiful and eloquent "Poem" of Chausson that too few violinists heed even though Mr. Ysaye has set them example; and he ended with a new suite of his own writing, since Mr. Spalding has just ambitions and is already of appreciable accomplishment as a composer. In all these numbers, except Reger's sonata, Mr. Benoit partnered him not merely as a pianist of excellent parts in ensemble, but as a musician who was at one with the violinist in interlocking discernment, feeling and impartment. Throughout, Mr. Benoit was more than Mr. Spalding's accompanist.

With all four pieces, the choice justified itself. When Mr. and Mrs. Manne first made known to the public that Mr. Spalding is a musician who unites in uncommon degree clearness of penetrating mind and warmth of responsive feeling. Finely and justly, he apprehends the matter and the manner of the music that he plays, acutely differentiating style from style. As eloquently he imparts it, yet always with a poise of feeling that makes the revelation more persuasive and moving. When this dawn comes again after the long-standing fashion, will the discoverers say unto the reviewers: "Why have you not told us of this before?" And as of old they will answer: "For a year and more, whenever Mr. Spalding was in question, we have been telling you exactly this." For, since the reviewers mistrusted the violinist's talent and temperament when he came first to our concert halls, they have been the more eager to do full justice to his present rich ripening.

Mr. Carpenter begins gravely and songfully. Steadily the violin expands and deepens his mu-



ALBERT SPALDING.

NOW INDISPUTABLY THE FOREMOST OF AMERICAN VIOLINISTS IN RANGE OF TECHNIC, QUALITY OF TONE, LARGE UNDERSTANDING AND QUICK FEELING FOR HIS MUSIC, AND JUST AND MOVING POWER IN THE REVELATION OF IT.

sical thought, while the piano occasionally amplifies it or oftener weaves about it a gently glowing harmonic web. Steadily the song mounts, with that fine eagerness of creation which makes emotion in music until at last it evaporates in beauty of aerial tone. The ensuing allegro, frequently of happy invention and always of sure and light energy of march and climax, advances usually in the two-fold voice of the instruments, now a mutual expansion and variation of the melodic ideas or again an agreeable undulation and fanciful embroidery upon them. Poetic mood and sustainedly songful voice return in the "Largo Mistico." From melancholy and quivering iterated phrases of both instruments rises shadowy song that the violin carries in a mist of musing harmonies; the music brightens with a kind of Franciscan ecstasy into ethereal tones; then turns dark and repining again until suddenly it silences itself. There is imagination in this slow movement and suggestion of a sort that few of our composers can summon. The coloring is often iridescent. Quick invention and light energy

spring again out of the finale. The beginning has its Italian flavor in melodic contour and rhythmic cut; once more Mr. Carpenter sets to his task of expanding his melodies till they glow with the irresistible creative impulsion of the elder music and march responsive ears with them to what seems inevitable climax. So the sonata ends, with the two instruments alert and eloquent in fine elation.

Reger's sonata is music of a very different sort and to the lay ear of a much less persuasive interest. There is no doubting Mr. Carpenter's skill and imagination as a contrapuntist and harmonist, but he puts both at the service of the songful voice and the poetic suggestion of his sonata; whereas in this particular piece, Reger prefers to use them in fertile and expert exercise addressed rather to the apprehending and admiring mind than to the warmed imagination and the responsive sensibilities of his hearers. There is occasional play of mood in the German's sonata as in the broad,

flowing and rich progressions of the close of his slow movement and as in the whipping repetitions of the finale. Yet even in such passages there are always the sharp Regerian harmonies to set the musical teeth, so to say, on edge, and to give an audible acidity to the Regerian song. The rest is ingenious, but not always effortless pattern-weaving in tones, occasionally interesting and even eloquent; but quite as often no more than intricate mental exercise in the arts of musical design and development. Reger shapes his periods well; he is astute with the difficulties that a violin making its own bass raises; he is willing to leave his musical thoughts and fragments of thoughts before he has exhausted them; and he has almost a trick of seeming to embark upon songful flow and then as suddenly to forsake it. Obviously his patterns in the piece are the similar sonatas of Bach and other of the eldest composers. They, however, wrote with a zest and an emotion of creative invention that to this day they make their hearers share; their arabesques, even in these pieces for violin alone, charm the fancy; many a line in their designs are longish lines of song. Reger lacks these persuasive attributes when he would write in their fashion enriched by modern resource. Nor is the voice of the violin, spinning its own polyphony so grateful to twentieth as it was to eighteenth-century ears.

The more, then, the stimulating contrast of Chausson's "Poem," with its long reaches of impassioned song; its romantic mood that scales radiant heights only to descend again into shadows; its golden atmosphere of harmonic color; the suggestion of imagination touched, maybe, by old legend yet retelling its tale with young intensities. Here is music that works upon its hearers precisely the illusion of music—a very present beauty and behind an intangible, but very real, emotion. There was contrast, too, in the suite by Mr. Spalding himself that ended the concert. Like Mr. Carpenter, he clothes the old songfulness of music in the mantle of the new modulations and harmonies. Like Mr. Carpenter he makes polyphonic skill, the expressive servant of romantic mood. He writes in formal ease; he writes with invention and feeling. He is mindful of the united and individualized voices of his two instruments. There is a prelude, warm of melody, broad of phrase, apt of rhythm, spirited of advance; a quietly songful air of a gentle beauty and easy progression; a lively, artful and whistling little scherzo; and a finale fantasia-wise, full of ready invention, quick changes of mood, expansive advance, delicate strokes and closing fire. Yet the new suite hardly matches the

shorter pieces of his own writing that Mr. Spalding made known at his concert here last spring. They had a variety of imagination and a fertility of resource that the suite hardly compasses. There were fewer moments of mere music-making in them until fancy stirred again. They were not so well made in the conventional sense of the words; but they had more individuality.

Through all these engrossing pieces, Mr. Spalding was a violinist—and a musician as well—of notable parts and large distinctions. He is master now of that higher technic of his instrument which is born of instinct, understanding, affection and daily commerce with it; which has outgrown the artifices of display; which does its full and fine office when it summons the characteristic and imparting voice of the music that it serves. He is master equally of a rare sensuous beauty and a rare communicating power of tone. The beauty is serene and continent, warm and glowing, limpid and flowing. The power is poised, pliant, various and eloquent in revelation of the matter and the manner of the music in hand. This beauty and this power are alike the servants of a clear and penetrating understanding of music in itself, a quick sense of characteristic and differentiated styles, warm and just emotional response and finely touched poetic sensibilities. The romantic beauty and passion of Chausson's music, the luminous teal glow that fills it, flowed out of Mr. Spalding's playing as it has from none other in recent years except Mr. Ysaye's himself. The violinist's own recreative zest touched with his emotion and eloquence Reger's dry patterns and periods. The rich songfulness and the warmly-tempered moods of Mr. Carpenter's sonata were the richer and the more ardent for the voice that the violinist gave them. In young maturity, Mr. Spalding stands now at the golden mean of the violinist. He has searched out the secrets of the violin, till he can summon the beauty and the penetration of its voice and the power of expression that make it second only to human tones upon ear and emotion. He is searching out, equally, with clear mind and quick feeling the secrets of the music that he plays and speaking them in new life and in new quality—his own and theirs—to his hearers. In him the faculties of virtuoso and musician, the attributes of mind and the attributes of feeling are now in remarkable poise. The result is a pure and moving eloquence that our concert, from singer or player, seldom know.

H. T. P.

THE SENSATION OF THE SEASON

Acclaimed by leading critics throughout the country.

Louis

The New York Times, Oct. 27, 1915, says: "In this program he displayed vocal gifts that were considerable when applied to stirring and impassioned matter. He has a powerful voice that can thrill and impress by its virility, both in its lower range and in its pealing high notes."

The New York Tribune, Oct. 21, 1915, says: "He displayed variety of style and a pleasing alternation of sustained elegance with exciting vivacity. His delivery of German Lieder was genuinely good, while his singing of some old English songs was of the vigorous sort sure to arouse real enthusiasm on the part of sympathetic listeners. He has had the benefit of some excellent coaching in interpretation."

The Minneapolis Tribune, Oct. 21, 1915, says: "Mr. Graveure gave a song recital yesterday afternoon in Aeolian Hall. We may well state that he is one of the supreme impersonators of modern times, and is one of the best baritones now to be heard in the concert field."

The Minneapolis Journal, Oct. 25, 1915, says: "The soloist was Louis Graveure, an artist new to this part of the country. Mr. Graveure has a fine and sonorous baritone."

BARITONE

The Boston Globe, Nov. 9, 1915, says: "Mr. Graveure is not an ordinary singer. Possessed of a beautiful voice, warm, virile, flexible, emotionally expressive, he has given attention to a facility in style which makes him a recitalist of commendable powers."

The Boston Herald, Nov. 9, 1916, says: "Mr. Graveure has an uncommonly good voice, virile, rich, and of large compass. He has evidently studied faithfully the art of singing. His control of breath, his tonal emission, are excellent."

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CINCINNATI ORCHESTRA ON TOUR.

Dr. Kunwald and His Men Win Fresh Laurels.

Cincinnati, Ohio, November 20, 1915.

The Cincinnati Symphony Orchestra added fresh laurels to those already won when it went on tour last week. The orchestra gave concerts at Zanesville, Canton, Cleveland, Ohio, and at Erie, Pa. At each one of these places Dr. Kunwald conducted before capacity houses and the performances were enthusiastically applauded.

The Zanesville Signal, commenting on the concert, says: "The feature of the evening's program was Handel's 'Concerto Grosso,' with Dr. Kunwald at the piano, which drew forth rounds of applause." A report from Canton, Ohio, says: "Enthusiastic encores of all the numbers testified to the fact that the orchestra's work was of a standard that left nothing to be desired."

Dr. Kunwald always leads a very busy life during the concert season, but this present season he will be busier than ever. Besides rehearsing and conducting the regular symphony as well as the popular concerts, acting as adviser to the High School Orchestra here, and going on a number of tours with his men, he will give lectures on some of the programs to be performed.

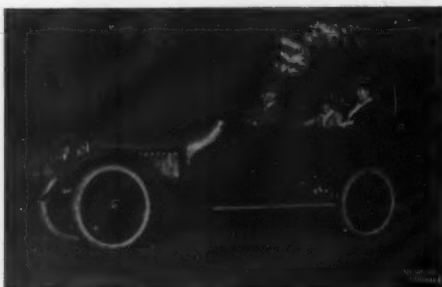
The few times that he has been heard here before in lectures of this kind he has drawn large audiences, and his expositions have been interesting as well as illuminating. His declared intention, therefore, to give these lectures oftener during the present season meets the wishes of the many eager to attend them.

Dr. Kunwald is a ready, intimate speaker, who easily gains the sympathetic attention of his hearers. That he speaks English with a slight foreign accent rather enhances than mars the effect of what he says.

CINCINNATUS.

SALEM ACCORDS MORRILL PUPIL ENTHUSIASTIC RECEPTION. Praised by Public and Press.

Lillia Snelling, contralto, appeared in concert with Evan Williams, tenor, on Monday, November 8, at Salem, Mass., Carl Bernthaler accompanying. Miss Snelling, who is an artist-pupil of Laura E. Morrill, the New York vocal teacher, was accorded an enthusiastic reception, and her



LAURA E. MORRILL AND LILLIA SNELLING
"OUT FOR THE DAY."

singing was warmly praised by press and public, many people being present from out of town. The local papers, in commenting upon the occasion, spoke highly of Miss Snelling's beautiful voice, her excellent schooling, and the thorough musicianship with which she interpreted her numbers.

Mrs. Morrill will give a reception in her new studios in the Hotel Majestic, Central Park West at Seventy-second street, New York, on Tuesday evening, December 7.

Montreal Club Reengages Zoellners.

Due to a very successful appearance last year before the Ladies' Morning Musical Club, of Montreal, the Zoellner Quartet was reengaged for another recital this season.

This engagement was played on November 18, the concert taking place at the Ritz-Carlton.

The program was as follows: "Sonate à quatre," J. F. Fasch; quartet, op. 10, second and third movements, Debussy; quartet, op. 2, Glière; "Rain Song," op. 35, Sinigaglia; scherzo from quartet, op. 2, Malichewsky.

Despite active participation in the war, Canada's interest in music has not lessened, for nearly a thousand people heard the Zoellners and their success was again so instantaneous that they were immediately reengaged for the season of 1916-17.

Vogue's New Critic.

Leila Chevalier has been engaged as the musical critic of Vogue.

Margaret George

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NEW JERSEY CHORAL PRIZE ANNOUNCEMENT CREATES INTEREST IN ALL PARTS OF COUNTRY.

Recent Announcement of the Winner of the \$500 Prize Published in Many Newspapers
—Composer, the Recipient of Many Congratulations, Writes Letter of
Appreciation—Expects to Attend Concerts.

November 22, 1915.

From Atlantic to Pacific the announcement that the judges of the New Jersey Tri-City Music Festival choral contest had made their choice and had awarded the \$500 prize to Franz C. Bornschein, of Baltimore, Md., was published broadcast this week and evoked no little surprise. When one remembers that some of America's greatest composers had competed, the honor bestowed upon Mr. Bornschein is even a more signal one. In a letter just received by the secretary, Thornton W. Allen, Mr. Bornschein expresses his deep appreciation of the honor conferred upon him. At the request of the associations, he will be present on all three occasions when his work is produced.

"Onowa," the winning composition, will be produced first in Paterson, N. J., April 25, on the opening night of the three day festival there. On May 1 it will be a part of the opening program of the four day Newark festival, and will be given its third performance in Jersey City on the opening night there, May 9. After this time it will be offered to the other choral organizations of the country. The presence of the composer on these three nights, it is expected, will arouse even greater interest in the program. It is hoped that Dr. Carl Busch and Franke Harling, whose compositions were judged the second and third best, will also be present when their works also are produced. The compositions are now being published and will be studied by the various choruses at an early date.

The text of the prize choral work "Onowa" is by Frederick H. Martens, of Rutherford, N. J. Mr. Martens, it is said, based his verse on an Iroquois legend, and the score by Mr. Bornschein gives a dramatic treatment conceived for large proportions of chorus and audience. The solo part, dramatic soprano, affords ample opportunity for a display of emotional qualities.

Mr. Bornschein was born in Baltimore and is thirty-three years old. He received his first musical education from his father, Theodore Bornschein. In 1902 he was given a diploma for composition and was chosen as violin instructor at a local institution in the preparatory department, after his graduation. He is director of an orchestra in that city and is also director of the Baltimore Music School Settlement Orchestra.

In 1905 his setting of "The Bedouin Love Song" came within one count of gaining the prize offered by the Chicago Madrigal Club, and in 1906 his setting of Allan Cunningham's "A Wet Sheet and a Flowing Sea" gained the W. W. Kimball prize, \$100, offered by the Chicago Madrigal Club. In 1912 the Mendelssohn Club, of Cleveland, awarded the divided first prize to Mr. Bornschein for his setting of Victor Hugo's "The Djinn," a cantata for baritone, chorus and orchestra. During his student career he was awarded first prize, \$100, for his string quartet.

Mr. Bornschein's published compositions include cantatas with orchestral accompaniment, choruses and part songs, violin compositions, songs and piano pieces, the list numbering over fifty works. His manuscript compositions include symphonic poems, suites for orchestra, string quintet, string quartet and piano quintet.

NEWARK.

Jacob Rittenband, the violinist, presented the following interesting program at a joint recital with Eva Mylott, contralto, at Columbia University, on Friday, November 12: Andante from Mendelssohn's concerto, Kreisler's "Caprice Viennois," Beethoven's "Menuet," danse in G minor, by Brahms-Joachim; air by Bach-Wilhelmj, and Wieniawski's polonaise in D. As was to be expected, Mr. Rittenband acquitted himself in admirable fashion. His playing was delightful and well deserved the warm applause it received.

On Saturday evening, November 20, at St. Agnes' Episcopal Church, East Orange, Nan Gertrude Biggin was married to John Norris Field. Mrs. Field, who is a soprano, is well known to Newark musicians; she is a mem-

ber of the Newark Musicians Club. Congratulations again!

The first of a series of buffet supper dances has been announced by the Musicians' Club for Tuesday evening, November 23, in the ballroom of the Washington Restaurant, beginning at 10.30 o'clock.

JERSEY CITY.

Thursday being Thanksgiving Day, the Jersey City Festival Chorus is forced to abandon the rehearsal this week, but will resume practise on Thursday evening, December 2, in the Lincoln High School.

The rehearsal last Thursday, despite the fact that Fritz Kreisler and Marcella Craft appeared at the Dickinson High School on the same evening, drew the largest attendance of any night this season. Many new singers joined at this time, and the choral body is rapidly growing.

Singers desiring to join are urged to send name, address and part sung to the office of the association, Lauter Building, 149 Newark avenue.

BOARD OF DIRECTORS MEET.

A meeting of the board of directors of the Jersey City Music Festival Association was held in the rooms of the Board of Education last Thursday afternoon. President George T. Vickers presided. Plans for the May concerts were discussed. Another meeting will be held in a week or two.

PATERSON.

Tomorrow night, Tuesday, Dorothea Fozard, the protégée of the Paterson Music Festival Association, will be heard in recital. Arthur Walsh, the Newark violinist, will assist. A review of the concert will be published next week.

671 Broad street, Newark, N. J. T. W. ALLEN.

First Arion Concert of Season.

Famous German Society to Be Assisted by Well Known Soloists.

November 28 will mark the date of the first concert of the New York Arion Society, which will be given under the direction of Carl Hahn. The soloists will be Marcella Craft, soprano, and Vera Barstow, violinist. The Philharmonic Orchestra has been engaged for this event, when the following interesting program will be given:

Overture, Euryanthe	Carl Maria von Weber
Festgesang an die Künstler	Felix Mendelssohn-Bartholdy
Male chorus and orchestra	
Jewel Song, from Faust	Charles Gounod
Marcella Craft	
Sanctus, op. 47, Motet	Bungard-Wasem
Male chorus à capella	
Allegro, from the G minor violin concerto	Max Bruch
Adagio, from the G minor violin concerto	Max Bruch
Vera Barstow	
Prelude, Hänsel and Gretel	E. Humperdinck
Orchestra	
Feldensamkeit	Brahms
Das Mädchen spricht	Brahms
Wiegenlied	Heitsch
Du meines Herzens Kronelein	Strauss
Schlagende Herzen	Strauss
Liebesfeier	Weingartner
Marcella Craft	
Blau Aeugelein	Witt
Frau Wirthin, schenck ein!	Kirchl
Sandmännchen	Brahms
Male chorus à capella	
Adagio	Lalo
Minuet	Schubert
Indian Scherzo	Victor Kolar
Vera Barstow	
Fest March, op. 29	Hugo Kaun

Another Sousa Night.

Sousa and his Band again delighted a large audience at the New York Hippodrome on Sunday night. In addition to the delightful numbers listed on the program Mr.

DAVID BISPHAM

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THE REHEARSAL

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Sousa responded with numerous encores. The audience was most enthusiastic.

Assisting were Herbert L. Clarke, cornetist; Orville Harrold, tenor; Ruth MacTammany, soprano, and various stars of the "Hip-Hip-Hooray" Company. Miss MacTammany sang with splendid effect the "Caro Nome" aria from "Rigoletto"; as an encore she sang a selection from "Romeo and Juliet."

DAVID HOCHSTEIN'S NEW YORK RECITAL.

Aeolian Hall Audience Treated to a Splendid Performance of Violin Works.

On Friday evening, November 19, a modest and unassuming young man made his bow at Aeolian Hall, New York, to an audience that could by no means be described as demonstratively friendly. Then David Hochstein—for such is his name—put his violin in position and began the opening phrases of Bruch's concerto in D minor. There were an authoritative sweep in the bow, an incisive rhythm, a full, round tone, and a quality conveniently called personality, which at once commanded the confidence of the audience.

If the audience was cold at the beginning, it atoned for it as soon as Hochstein had finished the first movement. At the end of the last movement the applause was so loud and long continued that the violinist, after several recalls, had finally to appear three or four times without his violin in order to convince his admirers that there was no encore forthcoming. But quite apart from Hochstein's ability to rouse the enthusiasm of his hearers, there was no doubt whatever but that this brilliant and masterly artist gave a notable performance of Bruch's great concerto. Not only were the notes correctly played and the double stoppings in perfect tune, but the rarer quality of good style was plainly in evidence. Never once did he depart from the high and narrow path of dignity and emotional moderation. That he can be as rollicking and rhapsodical as any of the sensational virtuosi of the day was demonstrated later in the evening. But in the Bruch concerto he was a model of classical chastity.

In Mozart's concerto in A major he again proved the breadth of his musical culture and the soundness of his judgment. His tone now became limpid and insinuating, and his interpretation was facile, full of grace, delicacy, and a refined bravura. The charm of some of his delicate passages was so great that the audience spontaneously applauded in the middle of the movement. The remainder of the program consisted of shorter pieces. A romance by Schumann, two waltzes by Brahms, an air and a valse caprice by Nandor Zsolt completed the third group. After the Brahms waltzes there was enough applause to warrant an extra number, had the violinist been disposed to grant one. Zsolt's valse caprice also came in for a demonstration of approval that must have pleased the concert giver.

He brought his recital to a close with Glazounow's "Pirouette," Franz Rudinski's "Prater Reigen," and Sevcik's Bohemian dances, "The Blue-eyed Maiden."

There was not a number on the program which the violinist failed to make interesting. Apparently, he is at home in every style of composition. He plays with great authority and aplomb. Though young, he is already an artist and there is no reason why he should not rank eventually with the best known violinists of his time.

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CHICAGO SYMPHONY ORCHESTRA FEATURES NEW MEMBER AS SOLOIST.

**Samuel Gardner Acquits Himself with Credit and Wins Approval of Public and Press—A
Drab Orchestral Program Includes Two Numbers Heard in Chicago for First Time
—Activities of Visiting and Local Artists Reflected in Breezy Paragraphs.**

Chicago, Ill., November 20, 1915.

The fifth program given by the Chicago Symphony Orchestra brought forth Samuel Gardner, a new member of the orchestra, although a well known violinist. Mr. Gardner elected to play on the occasion of his debut with the organization the first movement of the Tchaikowsky concerto in D major. The young artist won an overwhelming success at the hands of a very critical audience, which not only bestowed upon the newcomer its mark of approval but recalled him at the conclusion of his selection time after time to bow his acknowledgment to the plaudits. Mr. Gardner's success was richly deserved, as he played especially well. He draws from his instrument a tone of great beauty, his reading was impeccable and his interpretation of the concerto highly commendable. He may well be pleased with the reception accorded him by the Chicago press and public alike, and it is most probable that he will be a resident of this city for many years to come, being now also connected with the violin department at the Walter Spry Music School.

The fifth program was one of the most uninteresting and boring heard at these concerts. The Wagenaar overture, "Cyrano de Bergerac," which on this occasion had its first performance in Chicago, was not heard by this writer, but my assistant informed me that the work was uninteresting. The musical impressions, "The Iceland Fisherman," by Maurice, which also had its first performance in Chicago, received the same verdict, and the Weidig symphonic suite, which concluded the first part of the program, would have encountered more favor had it been presented at the beginning of the program, or after less tiresome numbers than the two above named, yet the Weidig suite pleased even greater after a second hearing than it did a few years ago, when a detailed analysis of the work appeared in these columns. The Weidig output has much to recommend it to other orchestral organizations and should be inscribed on other programs this season. The Strauss tone poem "Don Juan" concluded the concert.

MARCELLA CRAFT AT KINSOLVING MUSICALE.

Marcella Craft was the artist chosen by Rachel Kinsolving for the second program of her series at the Evanston Women's Club, on Tuesday morning, November 16. The

recital was very well attended and Miss Craft pleased the critical Evanston audience, a fact worthy of mention, as classic Evanston is difficult in the extreme. An Old Italian group opened the program and Miss Craft showed rare judgment in putting on these songs. Next came an English group, given with a true understanding of musical values and an excellent idea of the meaning of each song. "Butterflies," by Henry Hadley, had to be repeated, and Miss Craft sang it with beauty of voice and daintiness. A German group followed, in which the artist seemed particularly at home. Brahms and Richard Strauss were each represented by two songs, and Weingartner's "Liebesfeier" closed this group. Three songs of modern Italian composers, Zandonai's "Serenata," Mascagni's "Mama non m'ama" and Mazzoni's "Sogni e canti" closed an interesting morning.

ALBERT BORROFF IN RECITAL.

Albert Borroff's annual song recital, which was given at the Fine Arts Theatre, Tuesday evening, November 16, proved exceptionally interesting and was listened to by a large and representative gathering. Mr. Borroff had the assistance of Marie Bergersen, a young and promising pianist, a product of the American Conservatory of Music. His first group comprised the recitative and aria, "Col raggio placido," Handel; "How Deep the Slumber of the Floods," Lowe, and "Mighty Lord and King All Glorious," Bach, which were delivered with much style, expression and intelligence. Above all, Mr. Borroff has a clearness of diction that makes a reference to the printed text almost needless. The numbers of his second group, Brahms' "Nachtigall," Schubert's "Who is Sylvia?", "Parfum de Fleur" by Blanc, "Chassant Dans Nos Forêts" by Weckert, and Bemberg's "Soupir," were likewise capably done. His deep bass voice is of sympathetic quality and he has it at all times under full control.

Miss Bergersen offered Chopin's etude, op. 25, No. 1; Brahms' scherzo, sonata in F minor; Scriabine's "Poeme"; Chopin's etude, op. 10, No. 5, and the Chopin-Godowsky "Inversion" of the same etude. She displays good musicianship, technique and careful training. She shared with Mr. Borroff in the success of the evening.

Mr. Borroff's last group, representing Dickey, Lehmann, Newcomb, Burnham, Hadley and Taylor, was not heard. He can well be proud of the success attained at this recital; he was encored heartily after each group and sang several additional numbers. Mr. Borroff was given excellent support by Gordon Campbell, whose artistic accompaniments should not be left unnoticed.

MARION GREEN SINGS MACDERMID'S SONG.

The quartet and chorus of the Warren Avenue Congregational Church, Samuel B. Garton, tenor and director, gave its first monthly song service last Sunday night.

Marion Green, who was the soloist of the occasion, sang James G. MacDermid's "God Is Our Refuge," in a most convincing manner. He was also heard in solos in the "Anthem" by Knox. Frederika Gerhardt Downing will be the soloist on December 5, and Charles Mixer, violinist and member of the faculty of the American Conservatory, will be the soloist November 21.

LUCILLE STEVENSON IS BUSY.

Lucille Stevenson has been kept constantly busy since the beginning of the season filling engagements and giving lessons. On November 11 she illustrated Henriette Weber's lecture on folksongs with a program of sixteen songs at Rogers Park. November 22 and 23 Miss Stevenson will sing in Charles City and Osage, Iowa. She is already preparing her program for her Chicago recital to be given on April 16 under the direction of F. Wight Neumann. This event is looked forward to with much anticipation by her many friends and admirers.

THOMAS J. KELLY WILL MOVE TO CHICAGO.

Thomas J. Kelly, one of the best known American vocal teachers, who for twenty-two years has been located in Omaha, Neb., where he has been director of various choirs and choruses, of which the best known is the Mendelssohn Choir, soon will make his future home in Chicago. He and Mrs. Kelly will specialize in lecture recitals and also will give vocal lessons. It is said that a large contingent of Mr. Kelly's pupils will follow him to Chicago.

MME. MELVILLE-LISZNIEWSKA IN RECITAL.

At the Fine Arts Theatre Thursday evening, November 18, under the direction of Wessells and Voegeli, Marguerite Melville-Liszniewska appeared in a piano recital. Mme. Liszniewska, one of the best disciples of the late Leschetizky, of whom she was at once time assistant, had built up a program uncommonly attractive and suited to please the musical audience present at her Chicago debut. The Bach-D'Albert organ prelude and fugue in D major opened the concert. It was followed by Schumann's "Scenes of Childhood," in which she gave proof of facile technique, beauty of tone and poetic insight. The recitalist won great favor from her public, which at the conclusion of the group recalled her time after time to the stage to acknowledge vociferous plaudits. Mme. Liszniewska was also the recipient of many floral tributes sent to her over the footlights by many of her friends and musical admirers.

The balance of the program was made up of selections by Brahms, Chopin, Debussy, Moniuske and Brezinski. Due to the premiere at the auditorium of Massenet's "Werther," it was impossible for the writer to hear all of the program, yet the hearing of one group was sufficient to recognize in Mme. Liszniewska one of the big pianists of the day, whose playing reflected all the lovely qualities of a most intellectual woman.

THUEL BURNHAM TO APPEAR WITH ZOELLNER QUARTET.

In spite of the fact that Thuel Burnham is practically filling recital dates all the time, he will be the assisting artist at several of the Zoellner concerts. This month the pianist will appear at Emporia and Wichita, Kan. Mr. Burnham's first Chicago recital will take place in January, after which he will make a Southern tour.

MABEL SHARP HERDIEN AGAIN WITH MENDELSSOHN CHOIR.

Mabel Sharp Herdien, one of the leading sopranos of the country, will sing with the Mendelssohn Choir of Toronto in February, when she will repeat the part of Alain in the "Children's Crusade." This will be Mrs. Herdien's thirteenth portrayal of this role, in which she has won a reputation second to none, from one end of the country to the other. In fact, it has been no small factor of her success as an artist, for the role is one to which her beautiful and sympathetic soprano voice is particularly adapted.

FLONZALEY QUARTET GIVES FINE PROGRAM.

The Flonzaley Quartet was heard at the Fine Arts Theatre on Thursday afternoon, November 18, in the quartet in D minor by Haydn, three pieces for quartet (manuscript) by Stravinsky, and the Beethoven quartet in A major. Alfred Pocho, second violin of the Flonzaley organization, played the prelude and fugue for violin alone from Bach's suite in G major. The playing of the various numbers by the Flonzaleys was as ever a source of delight. The three pieces by Stravinsky, played from manuscript, impressed if for nothing else, at least for their oddity and obtruse and intricate construction. The true musicianship and art of each member of the Flonzaley Quartet was in evidence and they played those numbers superbly.

AMATEUR CLUB TO PRESENT NOVELTY.

Much interest is felt in the scholarship concert of the Amateur Club which will take place on Monday evening, November 29. Instead of the usual conventional concert, the affair will be presented by the members themselves, and the words, music, the orchestra and chorus will be composed of members of the club. The first part will be

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devoted to a presentation of the "Magic Mill," and there is an air of secrecy about it as only those taking part have been initiated into its mysteries. This much has been ascertained, however, that there will be three diminutive maids who will attempt to scale the heights of Walhalla; the three stalwart Rheinmadchens; the Perambulator four, who will dance to music especially written for the occasion by John Alden Carpenter, and the renowned opera singer, who is otherwise known as Tina Mae Hines, organist, will grind out on a small organ a very different accompaniment to what she is accustomed to giving at St. James Church. The second part of the program will be devoted to "The Pirate of the Gulf," with lyrics by Helen Bagg; music by Theodora Sturkow-Ryder, Mary Cameron and others. The first part of the program will be presented by Mabel Sharp Herdier, Jennie Johnson, Llor Withers, Carol Robinson, Elsa Arendt, Tina Mae Hines, Harriet M. Smulski and others.

LAKE VIEW MUSICAL SOCIETY.

An event of special interest to the musical people of Chicago is the concert to be given in Orchestra Hall, Monday evening, December 6. The object of this concert is to raise money to increase the educational and philanthropic work of the society. Concerts are arranged for charitable, municipal and educational organizations, both men and women being given engagements on these programs. The society pays these young musicians for their services.

Last year scholarships of \$100 each were offered in piano, voice and violin. The committee required that each student entering the contest should have studied the whole of the school year with the teacher who recommended them. The scholarships were placed to the credit of the winning student for tuition with the teacher under whom the scholarship was won. This contest was open to the students of any teacher in Cook County. The judges were chosen from among the musicians of Chicago. No teacher entering a student could serve as a judge. This year the committee plans to invite in each department a noted artist to serve as one of the judges.

Honorary loans were made last year to students in great need. These loans were made without interest. Other students on the recommendation of their teachers were helped by the partial payment of living expenses.

One member of the committee arranges with members of the society for clothing suitable for young people who

are on our scholarship list. This department has been found to be of great practical value. In some cases there have been furnished complete, suitable wardrobes for students who were making their own way in their profession. Letters were sent to all women's clubs in the city, asking them when engaging musicians to make engagements from the Lake View Musical Society's lists of young people. The society recommended and stood sponsor for their excellence.

The aim of the department has been to encourage students to work for the very best musical standards, to endorse teachers who are offering the best grade of teaching, and to give practical help to the students who are struggling for recognition.

The program for the concert of December 6, at Orchestra Hall, will be given by Christine Miller, contralto; Tamara Swirskaja, Andreas Pavley and Serge Oukrain-sky, Russian dancers; Mrs. Bruno Steindel, accompanist; the Women's Chorus of the Lake View Musical Society, with thirty-five members of the Chicago Symphony Orchestra, under the direction of Charles Elander. The first part of the program will be a recital by Miss Miller. The second part will be given by the dancers, with the assistance of Miss Miller and the orchestra.

BEETHOVEN TRIO'S SUCCESSFUL ENGAGEMENTS.

The Amateur Musical Club, of Bloomington, Ill., presented the Beethoven Trio, of Chicago, in a most successful concert at the Unitarian Church on November 11. The numbers included works of Brahms, Wilhelmj, Arensky, Grieg, Popper and Dvorák, and from reports at hand were presented with all the art that is customary with this organization's work. The personnel of the trio, as is well known, includes M. Jennette Loudon, piano; Otto B. Roehrborn, violin, and Carl Brueckner, cello. The trio also appeared with success at the Bowen High School, under the auspices of the Department of Public Welfare and of the Civic Music Association.

THE CLARKES ARE BUSY.

Edward Clarke and Rachel Steinman Clarke gave an informal musicale for their students and their friends at the Clarke studios, in the Lyceum Arts Conservatory, Fine Arts Building, last Sunday afternoon. This was the second of a series of musicales that they plan to give during the season. The purpose of the events is to give Mr. and Mrs. Clarke an opportunity to become acquainted with the par-

(Continued on page 30.)

CORT THEATRE

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Ravel Valses Nobles et Sentimentales
Albeniz Almeria
Ornstein.

- Improvisata.
- Impression de la Tamise.
- Wild Men's Dance.

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Korngold Fairy Pictures
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INDIANAPOLIS DEVOTES MUCH TIME TO MUSIC.

A Recent Interesting Recital.

Indianapolis, Ind., November 12, 1915.

Indianapolis is one of those musical cities which is doing things musically. Three music schools are enjoying splendid enrollment, and the many private teachers have excellent following.

A musical event of recent interest was the song and duet recital by Mr. and Mrs. Glenn Friermood, at Hallenbeck Hall, Thursday evening, November 11. This was the program:

Bois Epais Lully
Romance Debussy
Il Niece Bemberg

Mr. Friermood.

Ruhe Meine Seele Strauss
In der Frühe Hugo Wolf
Ein Schiff Brahms

Mrs. Friermood.

Erlöst Hugo Kaun
Herzensschlüssel Hugo Kaun

Mr. and Mrs. Friermood.

Aria, Eri tu (from Ballo in Maschera) Verdi

Mr. Friermood.

Night Mary Helen Brown
Dawn in the Desert Gertrude Ross
Japanese Lullaby Gertrude Ross

Wake Up Montague Phillips

Mrs. Friermood.

The River Noel Johnson
The Rose Noel Johnson

Mr. and Mrs. Friermood.

Out of the Mist Wilfrid Sanderson
Duna Josephine McGill

Come to the Garden Mary Turner Salter

Mr. Friermood.

Mrs. Frank Henry was the accompanist on this occasion.

Mlle. Clément's Success.

Fely Clément, mezzo-soprano of the Boston Grand Opera Company, has scored a great success as Mercedes in "Carmen" in Chicago, New York and other cities where this company has appeared. Critics were universal in saying that Mlle. Clément was one of the best Mercedes they have ever seen. She has also sung roles in "L'Amore dei tre Re," "Tosca" and "La Muta di Portici." Her other roles will be Suzuki in "Butterfly," Siebel in "Faust," etc.

Mlle. Clément is a pupil of Oscar Saenger and has sung in concert and opera in and around New York the last two seasons.

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the spell of a master interpreter all this is possible. Hidden beauties never before heard in favorite songs, which play on the heartstrings never before sounded, are inspired by a "singer individual," who suggests new meanings to words you have thought you understood before.

The psychic ability to arouse just such flights as these into the realm of the emotions and imagination have drawn

ality, and his own mystic power as a weaver of spells, knows how to bring out the soul of the song in his own inimitable manner.

ANNA CASE WINS EXCEPTIONAL SUCCESS.

Appears at Washington, D. C., Des Moines, and Erie and Continues an Extensive Tour.

Anna Case, soprano, began November 12, at Washington, D. C., her fall tour, and won an ovational success at the Capital City before a very large and distinguished audience. At Des Moines, Ia., on the following Monday she added more laurels to her favor and was greeted by a capacity audience at the Coliseum, being by far the largest audience of the season. Coming eastward she won another brilliant success at Erie, Pa., as soloist with the Cincinnati Symphony Orchestra. Before returning home to



A PART OF THE AUDIENCE THAT GREETED PERCY HEMUS, "AMERICA'S BARITONE," AT HIS THIRD ANNUAL RECITAL OF SONGS BY AMERICAN COMPOSERS, CARNEGIE HALL, NEW YORK.

The sixty-five boxes were filled. A little over half of the audience is shown downstairs, while hundreds upstairs on the sides—in the boxes, dress circle and balcony—were missed by the camera.

ported to other surroundings—there is a breathless pause, you are clapping your hands—hundreds are doing the same—was it only a song? No, it was the soul of an artist laid bare before you, and you have experienced the music as poets experience it.

A fantasy of the imagination, one may say, but under

the crowds to Percy Hemus' annual all English New York recitals—crowds which come early and stay late and press around the stage clamoring for more, after a program of unusual length. These are tributes sufficient to the "master interpreter"—to "America's baritone," who through the perfect understanding of his art, his own magnetic person-

New York, Miss Case, shortly before Christmas, will sing in the following cities: Grand Rapids, Mich.; Kansas City, Mo.; Wichita, Topeka and Emporia, Kan.; Grinnell and Dubuque, Ia.; Chicago; Cleveland and Dayton, Ohio; Albany and Buffalo, N. Y., completing a tour of fifteen concerts in two weeks.

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STEINERT SERIES CHANGES ANNOUNCED IN PROVIDENCE.

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Providence, R. I., November 18, 1915.

Providence is commencing what bids fair to be the most prosperous musical season it has ever had. Much enthusiasm is shown for numerous Sunday concerts.

The first important concert to be given in Providence, on Sunday, was the one last Sabbath evening by the New York Philharmonic Society, Josef Stransky conductor, in Infantry Hall. The program was a Tchaikowsky-Wagner one, the orchestra playing the "Pathétique" symphony by the former composer and the prelude to "Lohengrin," the "Liebestod" from "Tristan," the "Siegfried Rhine Journey," and the "Tannhäuser" overture of the latter. Seldom is there an orchestral concert given in this city which excites so much enthusiasm as did this one of Mr. Stransky's. His reading of the symphony will long be remembered as a work of art, full of fiery imagination and poetical eloquence. Both Mr. Stransky and the orchestra shared in the honors three or four times during the evening, and at the end of the program the entire house remained standing for some minutes in appreciation of the excellent program.

On the same afternoon, Geneva Holmes Jefferts and Raymond Havens gave a song and piano recital at Memorial Hall before a capacity audience. These local artists were shown much appreciation in several groups of songs and piano solos. After the recital, Harriet E. Barrows gave an informal reception to them at her studio, on Benefit street.

Mme. Melba was soloist with the Boston Symphony Orchestra here on the evening of October 19. Every seat and all standing room was taken by admirers of the prima donna, for it is many years since she has been heard here. Her silvery notes were especially pleasing in the aria "Sweet Bird," while the spirit and charm with which she sang "Voi che sapete" showed that her art had in no way been lessened by a long and brilliant career. Andre Maquarrel played the flute obligato to the "Sweet Bird."

At the Strand Theatre, Roswell H. Fairman, conductor of the Providence Symphony Orchestra, is occupying the conductor's stand in Sunday evening concerts of a popular nature. Several local favorites have added to the success of the concerts. Those assisting are Christiana Caya, Evelyn Cook Slocum, Inez Harrison, Loyal Phillips Shawe, and the Swedish Singing Society, the Verdandi.

The Arion Club, Dr. Jules Jordan, conductor, will present "The Messiah" at the first concert of the season. F. Percy Middleton has been appointed pianist of the club.

Announcement has been made of radical changes in the soloists of the Steinert Series. Accordingly the concerts will be as follows: Mme. Matzenauer and Ferrari-Fontana for December 19; Julia Culp and Percy Grainger, January 2; Fritz Kreisler and Hans Ebell, January 25, and Kathleen Parlow and Yolando Mero, January 25.

The second concert of the De Luxe Concert Series was given by Florence Hinkle and Germaine Schnitzer on Friday afternoon, November 5, at the Elks' Auditorium. The innovation of this delightful afternoon series, with an opportunity to meet the artists at the reception and tea which is given at the close of the concert in their honor, is meeting with pronounced success. Both artists were at their best and the audience was sincerely appreciative.

Katherine Herreshoff de Wolf, of Bristol, is a pupil of Albert T. Foster, the concertmaster of the Providence Symphony Orchestra. Miss de Wolf bids fair to become one of our best violinists.

Irma Seydel was a soloist at a concert in Fall River, on November 3, and received a warm welcome.

ANTOINETTE HALL-WHYTOK.

ST. PAUL NOTES.

St. Paul, Minn., November 18, 1915.

The formal opening of the Schubert Club season, on Wednesday, November 10, brought the first of the fortnightly matinee recitals for 1915-1916. Lewis Shawe, baritone, and Mrs. William J. Towle, soprano, a Shawe pupil, gave the program, with Katharine Hoffman at the piano. A master of the art of program making, as well as singing, Mr. Shawe gave fresh demonstration of his art. His songs, whether the Lieder of Schumann, Schubert, Brahms, Strauss, or Liszt, or any of the newer English and American contributions, are so many miniature music dramas, interpreted with delightful finesse, which sacrifices none of the lovely vocal background. Mrs. Towle is a worthy exponent of the excellent training she has had, and her beautiful voice was heard to splendid advantage. As usual, Mrs. Hoffman's accompaniments were masterpieces of sympathy and discretion.

Mrs. Frederic H. Snyder, head of the Vannini School of Singing, in St. Paul, writes glowing accounts of the

Chicago grand opera, the opening week's performances of which she is attending. "Three Minnesota singers," she says, "are on programs this first week—Olive Fremstad, singing Isolde; Florence Macbeth, Lucia, and Alma Peterson, the St. Paul soprano, has her first operatic hearing as one of the apprentice girls in 'Louise.' The company, I think, has never been as fine as it is this year."

A conference with Signor Campanini as to the likelihood of having a brief season of opera in St. Paul next February was one object of Mrs. Snyder's visit, the management of the company having been exceedingly desirous that she repeat her former successes as an impresaria. The result of the conference is still uncertain.

An enjoyable recital by members of the faculty of the Warren School of Music was given in the Palm Room of the Saint Paul Hotel, on November 16. Those taking part were: John G. Hinderer, pianist; Mrs. C. C. Campbell, contralto; Mabel Jackson, violinist, with Minnette Lake Warren and Clement Campbell as accompanists.

Mr. Hinderer, a pupil of Breithaupt and Matthay, is vice-president of the Breithaupt Association of America.

FRANCES C. BOARDMAN.

WILLIAM C. CARL'S SECOND ORGAN RECITAL.

Every Pew Occupied—Merle Alcock Sings—"Parsifal" Recital Next Week.

In line with the extensive plans that have been made for the season's musical work at the Old First Presbyterian Church, New York City, the second in the fall series of recitals by Dr. William C. Carl, organist of the church and director of the Guilman Organ School, was given Monday evening, November 22, assisted by Merle Alcock, contralto.

The interesting program contained several numbers of special importance, including three pieces dedicated to Dr. Carl, two of them new in this city. The "Humoresque," by Frank E. Ward (an instructor at Columbia University), proved to be a delightful composition, which received charming treatment at the hands of Dr. Carl. T. Tertius Noble's "An Elizabethan Idyll" is written in the composer's most gracious style, and is filled with delightful melody and rhythm. Mr. Noble is the well known organist of St. Thomas' Church, New York City. Perhaps Dr. Carl's playing was best in the Bach D minor toccata and fugue, which was a model of clean execution.

The vocal selections of Merle Alcock revealed a voice of excellent range and large volume. Her diction and tone production was commendable and she exhibited a good degree of intelligent interpretation and finish. Her splendid singing of "O Don Fatale" is worthy of particular mention.

Each of the numbers offered was keenly enjoyed.

The complete program follows: Toccata and fugue in D minor, Johann Sebastian Bach; andante cantabile, Tchaikowsky; "Humoresque" (new), (dedicated to Dr. Carl), Frank E. Ward; allegro from concerto X (with cadenzas by Alexandre Guilman), George Frederick Handel; vocal, "O Don Fatale" ("Don Carlos"), Verdi, Merle Alcock; sonata, G major (first movement), Elgar; "Prière a Notre Dame" (dedicated to Dr. Carl), Léon Boellmann; "An Elizabethan Idyll" (new) (dedicated to Dr. Carl), T. Tertius Noble; finale from the first symphony, Alexandre Guilman; vocal, "Hindoo Song," "The Moon Drops Low," Charles Wakefield Cadman, Merle Alcock; festival march in C, Charles Wakefield Cadman.

A "Parsifal" recital, assisted by prominent soloists, is announced for next Monday evening, November 29. Analytical notes will be given by the Rev. Dr. Howard Duffield, and a chime of bells will be installed in the organ for the coming recital.

HELEN DE WITT JACOBS' RECITAL.

Young Violinist Plays Admirably for Brooklyn Audience.

Helen de Witt Jacobs, the young American violinist, who returned from Europe last year, where she studied with Leopold Auer, gave a concert on Monday evening, November 22, in Memorial Hall, Brooklyn, before a large and appreciative audience and scored a decided success.

Miss Jacobs offered a program of unusual interest and variety, which gave her opportunity to display her virtuosity and musicianship. Her opening number, concerto in A minor, by Viotti, was played with intelligence. The passages and trills with which this concerto abounds were even and effective. She played the difficult Joachim cadenza brilliantly. Her other numbers were the "Faust Fantasy," Wieniawski; "Old French Song," arranged by Burmester; "Spanish Serenade," Chaminade-Kreisler; "German Dance," Dittersdorf; "American Folksong," Foster; "To a Wild Rose," MacDowell, and "Zapateado," Sarasate.

Miss Jacobs played the closing number, "Zapateado," with much fire and dash, receiving much well deserved ap-

plause. Several floral offerings were presented to the young violinist. She was obliged to respond with three encores.

Isabel Franklin Longbotham, soprano, assisted, singing two groups of songs, and greatly pleased the audience.

Marjorie E. Jacobs presided at the piano admirably.

A BOARD OF EDUCATION THAT DOES SOMETHING FOR MUSIC.

Salina Educational Authorities Grant Credits to High School Students Studying Music with Responsible Private Teachers—Another Kansas Step in the Right Direction—An Expanding Choral Organization—A Song Recital.

Salina, Kans., November 18, 1915.

The Board of Education has passed a rule granting credits to High School students who are studying music with responsible private teachers. Three credits are allowed toward graduation if two lessons per week are taken and a certain amount of practice done. This is a step in the right direction, and the Board of Education is to be congratulated upon its progressiveness. Professor Heusner, superintendent of schools, is doing much for the good of music in the Salina schools and his work should be appreciated here by all music teachers and those interested in music.

CHORAL UNION'S GROWTH.

The Choral Union is growing in membership and the rehearsals are well attended. Mr. Haesener, the director, is very enthusiastic over the progress made and predicts that in time the Choral Union will be one of the best choruses in the State. The following officers have been elected: President, Paul Edquist; vice-president, Rev. A. E. Vandenorden; secretary, Dorman Drake; treasurer, Mr. Lovitt.

E. HAESENER'S SONG RECITAL.

The following program was given recently at St. John's Lutheran Church by E. Haesener, bass-baritone:

"Honor and Arms," from "Samson," Handel; "Im wunderschönen Monat Mai," "Aus meinen Thraenen spriesen," "Die Rose, die Lilie, die Taube," "Wenn ich in deine Augen seh," Schumann; "The Erl-King," Schubert; "Der Schwan," Grieg; "Alt Heidelberg," Jensen; "Prologue," from "Pagliacci," Leoncavallo; "Life and Death," Cole-ridge-Taylor; "Sometimes I Watch Thee," Bruno Huhn; "How's My Boy?" Sidney Homer; "Allah," "The Danza," Chadwick; "Yesterday and Today," Spross.

Mrs. F. D. Blundon accompanied and added much to the enjoyment of the evening. Both artists were warmly applauded.

H.

ARTIST SERIES AT NEWARK.

C. Grant Shaffer Presents Well Known Artists in Enjoyable Program.

Marie Stoddart, soprano; Marie Morrissey, contralto; Dan Beddoe, tenor; Wilfred Glenn, bass; Emily Gresser, violinist, united in an interesting program at a concert given in Newark, N. J., on Friday evening, November 19. These singers united in "A Spring Song," by Pinsuti, and the quartet from "Rigoletto." Each of these artists is too well known to the musical public to require a detailed criticism in this connection. Sufficient to say that in their individual numbers they delighted the large audience and won enthusiastic applause. The vocal numbers were: "A Song of Steel" (Spross), "Exhortation" (Cook), Mr. Glenn; "Love in Springtime" (Arditi), Miss Stoddart; "Vainly Pharaoh Attempts," from Mehl's "Joseph in Egypt," Mr. Beddoe; "My Star" (Beach), "The Danza" (Chadwick), Mrs. Morrissey.

A very interesting cycle of Old English melodies, arranged by H. Lane Wilson and entitled "Flora's Holiday," was also given by these four gifted singers. The final number, "The Commotion of Love," as sung by the quartet, brought the program to a fitting close. The entire cycle of nine numbers is very interesting and well arranged. Robert Gayler at the piano was an excellent accompanist.

Miss Gresser played "Arioso" (Bach-Franko), rondino (Beethoven-Kreisler), "Vogel als Prophet" (Schumann-Auer), "Rigaudon" (Monsigny-Franko), and Russian airs by Wieniawski. Miss Gresser is an excellent artist and created a most favorable impression upon her audience. Henry M. Williamson accompanied at the piano for Miss Gresser.

This was the first concert of an Artists' Series, which is being given by C. Grant Shaffer, who is the principal of the Eliot street school, Newark. The series has created an unusual interest in music among the pupils, their parents, and the alumni. Mr. Shaffer is to be congratulated on the excellent results he has attained through his untiring energy and ceaseless efforts to bring the best musicians and music before these students and their friends.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
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It seems necessary to repeat at this time that
 the Musical Courier is neither pro-Allies nor pro-
 German, but thoroughly pro-musical.

Milton, Dante, Shakespeare, Homer and Goethe
 are the greatest symphonists of literature.

The annual White House musicales at Washing-
 ton will take place the end of February and during
 the month of March, 1916.

Max Reger has written three suites for cello,
 which he has dedicated to three of the best known
 contemporaneous cellists, namely to Hugo Becker,
 of Berlin, to Julius Klengel, of Leipsic, and to Paul
 Gruemmer, of Vienna.

Cincinnati has a valuable musical citizen in Dr.
 Kunwald. He suggests a permanent opera company
 to be founded there. Why not? The city has a
 magnificent orchestra, a splendid chorus, abundant
 solo material and—a masterful conductor in the per-
 son of Dr. Kunwald.

Nikisch will give this season the usual number
 of twenty-two Gewandhaus concerts at Leipsic. A
 number of novelties will be brought out at these
 concerts, including Richard Strauss' new "Alpine"
 symphony. Among the soloists who have been en-
 gaged are Eugen d'Albert, Vera Schapira, Willy
 Burmester, Edyth Walker, Elena Gerhardt, Leo
 Slezak, etc.

Fritz Kreisler will play at the Astor Hotel,
 November 28, in aid of the Hospital for Deformities
 and Joint Diseases. "To make this concert a par-
 ticularly brilliant event," says the announcement,
 "the directors of the hospital decided to add a pop-
 ular prize dance following Mr. Kreisler's recital.
 Especially fine and costly gifts will be awarded to
 the winners of the various dance competitions."

Musical divorces and marriages furnished food
 for comment last week in musical circles. First of
 all came the divorce of Tina Lerner, the pianist,
 from Louis Bachner, the well known Berlin suc-
 cessor to Frank King Clark; then followed the
 divorce of M. Plumon, a French lawyer, from
 Maggie Teyte, an opera singer, and finally came the
 news from San Francisco of the marriage of Tina
 Lerner to Vladimir Shavitch, a musician.

Mme. Melba has given her apartment in Paris to
 be used as a hospital for wounded soldiers of the
 Allies. The diva is much distressed over the war
 and says that she cannot understand how Americans
 are able to enjoy themselves while Europe is deal-
 ing out death so terribly. Perhaps Mme. Melba can
 explain to the world why theatres are open and en-
 tertainments of all kinds are being given at this
 time in Berlin, Paris, London, Vienna and the other
 European capitals.

On this Friday afternoon, November 26, in Car-
 negie Hall, the New York Philharmonic Society, Josef
 Stransky, conductor, will produce Schumann's
 second symphony, which has not been played for
 several years by this orchestra, and a feature of
 the concert will be the first performance in America of
 the new piano concerto of Frederick Delius, the
 English composer. The solo part has been assigned
 to Percy Grainger. The remaining numbers of the
 program will be Richard Strauss' symphonic poem,
 "Don Juan," and Dargomirski's orchestral fantasy

on a Russian folk tune, "Cosatchoque." On Sun-
 day afternoon, November 28, the soloist of the
 Philharmonic concert in Carnegie Hall will be
 Melanie Kurt, the Metropolitan Opera soprano,
 and the orchestral numbers will be Rimsky-Korsa-
 koff's symphonic suite, "Scheherazade," the "Scenes
 Bohemiennes" of Bizet and the Liszt second Hun-
 garian rhapsody.

There is an international flavor to the announce-
 ment of the new Bossi oratorio, "Joan of Arc," to
 be given at Carnegie Hall, New York, early next
 month. The composer is an Italian, the subject is
 French, Mme. Sundelius, the noted Swedish so-
 prano, creates the title role, the translation is by an
 Englishman, the illustrious conductor is German and
 the chorus is American. As if to remove the
 society still further from suspicion of mundane par-
 tisanism, the composer gives the chorus here and
 there parts as angels. The Oratorio Society might
 well be acclaimed a fervid exponent of the Presi-
 dent's neutrality doctrine, even though the above
 interesting situation is due to accident rather than
 design.

Probably no name has been mentioned more often
 in musical criticism and discussion during the last
 two or three years than that of Igor Stravinsky, the
 Russian modernist. Yet very little has been printed
 about the man himself and America in particular
 has had almost no opportunity to hear his music.
 On another page of this issue of the MUSICAL COURIER
 there appears an article on Igor Stravinsky by
 E. Ansermet. M. Ansermet is the conductor of the
 Diaghileff Russian Ballet and will come to this coun-
 try with that organization in January next. In
 view of the fact that the Flonzaley Quartet will per-
 form this work for the first time in America at
 Aeolian Hall, New York, on November 30, the
 article, treating both of Stravinsky himself and his
 work, is particularly timely.

It is learned that a public spirited citizen in Phila-
 delphia has agreed to finance a series of Sunday
 concerts by the Philadelphia Orchestra, and Leo-
 pold Stokowski, the conductor, is an enthusiastic
 supporter of the idea. There has been some senti-
 ment in the past in regard to giving concerts on
 Sunday in Philadelphia, but, as Mr. Stokowski
 says very properly in an interview in the Philadel-
 phia Ledger, Sunday concerts are not wrong in
 New York, Chicago, Boston and other large cities
 of America, nor do they seem to be wrong in
 Europe, and consequently he does not quite under-
 stand why Philadelphia should form the exception.
 He is right, for there should be no compromise in
 the matter of what is wrong, but Sunday concerts
 assuredly are not wrong, for they are nothing but a
 benefit to the community in which they are held.
 Mr. Stokowski feels so strongly on the subject that
 if the series is started, he is willing to give his
 services to the work, notwithstanding the fact that
 the season of the Philadelphia Orchestra already
 is crowded with engagements. Another very per-
 tinent remark made by Mr. Stokowski and quoted
 in the Philadelphia Press is: "The crime has not
 been in the giving of concerts of ennobling and up-
 lifting music, but in denying it to the people of this
 city who would benefit by it." No argument is pos-
 sible on the subject except on the part of bigoted
 persons who lack understanding of the real signifi-
 cance of music as well as of the real significance of
 the Sabbath.

VARIATIONS

On Major and Minor Musical Themes.

By the Editor-in-Chief.

The Grand Old Man of the Piano.

Another link that bound our musical world to the romantic flower period of music is gone in the passing of venerable Theodor Leschetizky, successor to Franz Liszt as a teaching producer of pianists. Leschetizky, in fact, was a real teacher, while Liszt acted rather as a guide and adviser, and when he felt in the mood, as a practical playing example. Leschetizky, too, performed occasionally and episodically for his pupils and at such times revealed a voluminous singing tone and much fleetness of finger.

Elsewhere in these pages the career of "The Grand Old Man of Music" is treated biographically and in relation to his connection with well known pianistic figures.

Leschetizky and Paderewski.

It interested us to read the daily newspaper comments on Leschetizky and in particular the one in the New York Sun of November 21, 1915, for it expressed an opinion which surprised us. The passage is as follows: "Let us summarize by saying that the true Leschetizky touch is hard, that it produces a glassy, brittle tone from the piano. Mr. Paderewski's technic was always characterized by a touch of precisely the opposite character, a touch which carried the singing tone into the most difficult and rapid passages. In these same places the young pianist fresh from the Leschetizky studio always made one think of the tinkling of ice in a goblet of water."

In the New York Times of November 22, Paderewski, giving out an interview on Leschetizky, makes some interesting remarks which contradict the Sun view:

"Those who know the 'brilliant' school that had prevailed, in which dazzling 'effects' were the demand of the hour, will know that at that time a man who demanded above everything else that the inner spirit and the beauty of a composition should be brought out, differed from the average.

"That is why the 'Leschetizky method' is not, as it is often referred to, a set of exercises for building up a technic. No such thing merely could result in the condition that I believe to be a fact—that every one who studied with Leschetizky plays more musically than the mass of students of any other one man or system.

"Music must be lyric first. The nearer an instrumental player can approach the singer, the more essentially musical is his work. That is what Leschetizky cared for—to have the lyric side of the art in the place of most emphasis.

"To a great extent he derived his first conception of this spirit from Schulhoff, who was the first of the virtuosos to play with a big, singing tone. Schulhoff influenced Rubinstein and all the pianists of his time, and on Leschetizky the influence was great."

The Paderewski estimate is the correct one, as his own playing proved at the time of his debut in the larger concert field about twenty-five years ago, for at that period no more eloquent or luscious a piano tone than Paderewski's existed in the keyboard world, Rubinstein's not excepted. We heard Gabrilowitsch, Hambourg, Schnabel and other Leschetizkyites when they were fresh from the classroom, and not one of them had a hard, glassy, or brittle tone. Bloomfield Zeisler never had one. Clarence Bird, who played at the Biltmore musicales the other day, has none. Marguerite Melville-Liszniewska has none. Harold Bauer has none. Where, then, are the well known products of the Leschetizky school who have a tone hard, glassy, brittle?

The Sun, in another paragraph, declares that the Leschetizky students "who were only pianists and

not potential tone poets became accomplished manipulators of the keyboard. Those who were musical became genuine virtuosi. Those who were tone poets—well, one of them became Paderewski, but he had his own spirit to thank for it."

In an interview given to us by Leschetizky in October, 1901, and printed in the MUSICAL COURIER of November 20, 1901, there is this:

"Who is the most talented pupil you ever had? Of course I expected him to say Paderewski.

"I have had many very talented pupils. Some are better known, some less known," evaded Leschetizky diplomatically. Up came the eyebrows and he flashed a smile at me.

"Was Paderewski a great pianist when he came to you?"

"Decidedly not, as he himself will admit. His touch was hard, his technic lacking in every essential. But he was a worker. He was as willing as a child. I put him at Czerny and kept him at Czerny for six months."

"Did you foresee his great success?"

"One can be sure of nothing, but I well remember a conversation I had with Professor Epstein one night at a concert of the Tonkünstler Verein in Vienna. 'He'll never be much,' said Epstein after Paderewski had played on that evening. 'Wait,' I answered, 'give him time to get out into the world.' I based my prediction on a knowledge of his ambition and primarily on a knowledge of his character. He is a wonderful judge of human nature. He knows how to handle people. The greatest diplomat among the pianists, not even excepting Franz Liszt. And before all things a man of noble feelings and impulses. He is a prince in his friendship."

Musical Millionaires.

Paderewski dissipates in his generous tribute the widely accepted notion of Leschetizky's mercenary interest in his pupils:

"Leschetizky was a noble, generous and broadminded man. His attitude toward life and toward art was exemplified by the fact that many of his students had their lessons from him entirely free, when they could not pay. He could easily have been rich. He was the foremost pedagogue during several generations and could, like others in the same position in other times, have become a millionaire. They knew how to keep what they had and wanted to. But Leschetizky was very generous. He died poor. I do not believe he owned anything much but his house in Vienna."

We do not know the teachers of whom Paderewski speaks, who became millionaires through piano teaching. Liszt earned several millions, but he did not keep them and also he did not earn them as a teacher, for he took no pay from the horde of pupils who crowded his rooms at Weimar. Franz Kullak is the only millionaire piano teacher we ever knew and his money was left him by his father, Theodore Kullak, who made it in real estate speculation.

Other Leschetizky Memories.

In our Leschetizky interview aforementioned were several gems from the old man's conversation (he was seventy-one at that time) which bear reprinting now. He told of the bad blood between Brahms and Rubinstein and said: "I remember meeting Brahms in Hamburg just after Rubinstein had died. 'Christus,' Rubinstein's oratorio, was being performed. I was in raptures about the music. Brahms growled his dissent. 'Look here, Hans,' I shouted, 'I'm no Brahmsite and I'm no Wagnerite. But I'll tell you one thing: I can put my finger on

this place in your music and say it is like Wagner; on that place and say it sounds like Beethoven; on a third and say it sounds like Schumann, but I'll be damned if I can put my finger on any place in your music or in any one's else for that matter, and say it sounds like Rubinstein."

Leschetizky told about the persons who pestered him to hear them play. "I have acquired a wonderful technic in disposing of them," he explained, "but on one occasion I was badly caught. A girl came to play for me. I had to listen. She was bad. 'My dear child,' I said, 'the piano is a difficult instrument. Let me try your voice.' She sang a few tones, and I advised her to study singing. 'You see,' I argued, 'singing is easy because you have but the single tone to perform. On the piano there are the bass, the treble, the harmonies, the double notes, all to be sounded simultaneously.' Quite content, the girl left. Two years later a young woman forced her way into my home and insisted on singing for me. 'But I know nothing of the voice,' I protested. Without the loss of a moment she began to sing. She was bad. When she had finished I said: 'You see, singing is difficult. Absolute purity of tone is required. Now, why don't you study piano? That's easy. Each note is labeled C, D, E, F, and so on.' 'But you told me to study singing,' she said tearfully. Merciful heavens, it was my pianist of two years before. Tableau."

What Did Stokowski Mean?

Not long ago there was a fire at the home of Leopold Stokowski, conductor of the Philadelphia Orchestra. To a friend the baton chief said: "This conflagration was a very remarkable and discreet one. Beside burning a few other things, it completely destroyed a bookcase and all of the books with the exception of one. This one book was a bound volume of the Boston Symphony Orchestra programs. By this we learn that the Boston Symphony programs are not as dry as we had supposed."

Apropos of Paderewski.

Someone tells us that friends of Paderewski intended to use his efforts in behalf of the Poles as a basis for the ambitious scheme to make him king of Poland. The idea is preposterous, of course, to any one who understands the political conditions of Europe, but nevertheless we set down the story because our informant, a man to be relied upon always, says that he has confirmation for his belief. He did not imply that Paderewski was a party to the scheme, but praised the pianist's sincerity and industry in endeavoring to raise money for his destitute countrymen. Our informant confided to us also that Paderewski is greatly disappointed in the financial result of the campaign here and had hoped for larger returns.

The apathy of the Americans in the matter is not to be wondered at, for Poland is not the only country which has suffered through the war, and the distressing stories from Belgium, Galicia, Eastern Prussia, the Balkans and Northwestern France are as disturbing as those emanating from Poland.

Paderewski told a friend in California last summer that he had lost "everything" in Poland, but several persons who since then have come to this country from Warsaw say that the valuable hotel owned by the pianist in that city is unharmed. Doubtless Paderewski was referring to some property other than his excellent and profitable hostelry.

In all the accounts which James O'Donnell Bennett, an American neutral, sent to the American newspapers regarding the capture of Warsaw by the

Germans, he emphasizes the extreme skill with which the bombardment was conducted by them so as to reach the outlying fortresses only and to spare the city itself.

The German occupation of the Polish capital puts an end to the dreams of those enthusiasts who, according to the source aforementioned, had hoped for the not too distant coronation of Paderewski I. The throne builders might have gone further for a candidate and fared worse. Paderewski has accomplished more than stands to the credit of many a king past and present.

Richard II.

We had intended last Saturday afternoon to divide our time between "Rosenkavalier" at the Metropolitan and the ensemble recital of Messrs. Bauer and Casals at Aeolian Hall, and we elected to begin with the opera by that acknowledged monarch of music, Richard II of the line of Strauss. It was a fatal choice so far as our dual plan was concerned, for the intoxicating charm of "Rosenkavalier" in melody and orchestral treatment held us with irresistible fascination and the sonatas of Beethoven and Brahms went hang as we revelled in the Straussian enchantments for three solid hours. That is why the MUSICAL COURIER has no report of the recital in question.

Repeated hearings of "Rosenkavalier" bring out more and more clearly the chief mistake of the opera, which lies in the rambling character of the libretto and its effort to tell with too much detail various episodes of no plot or personal interest. Thereby Strauss is led into devious byways and uncalled for lengths with some of his descriptive musical passages.

To call the Von Hoffmannsthal book wholly bad, however, is not just, for it contains many moments of sentiment and humor and some of real drama. We feel inclined to agree with Algernon St. John-Brenon, of the Morning Telegraph, who voices his opinion that in the Princess Werdenberg, the librettist has created a most striking and sympathetic figure, a sort of female Hans Sachs, tinged with romanticism and leavened with mellow wisdom. The finales of the first and third acts of "Rosenkavalier" are made memorable through the participation of the Princess, whose innate sense of humor and gentle resignation make her both a lovable and a pathetic figure, even though Von Hoffmannsthal jeopardizes her effectiveness at the very end of the opera by giving her a wonderfully effective withdrawal after she has joined the hands of the young lovers and then bringing her on the stage once more in order to go through a conventional and unconvincing pantomime.

The waltz motifs, the tonal characterization of Ochs and his ludicrous adventures, the never ceasing fluency and resource of the orchestration, and before everything else, the ravishing trio and finale of "Rosenkavalier" make that work a joy to the ear, mind, and soul.

Relief.

"DEAR SIR—You say jocularly in the MUSICAL COURIER of November 18 that if Germany wins in the war the British may be forbidden to use their own tune of 'God Save the King,' because the Germans have some words to fit it. Now, sir, I am anxious to know if the Germans will be prohibited from using 'The Watch on the Rhine' if the Allies win, because the English use the German tune in their churches to the words: 'Jesus Shall Reign Where e'er the Sun Does His Successive Journeys Run'? The difference is that the English tune was written before the German words, and the English words by Dr. Isaac Watts were written before the German music by Karl Wilhelm was composed. Please relieve the anxiety of
PRO-HUMORIST."

Around the Map.

The attached advertisement was clipped from the New Rochelle (N. Y.) Daily Star by a gentleman

in Duluth, Minn., and sent to R. E. Johnston, of New York. The advertisement appeared originally in the MUSICAL COURIER and was copied by the New Rochelle paper:

BILTMORE CONCERTS

The second Biltmore Friday Morning Musicales will be held at Hotel Biltmore, November 19 at 11.

These following artists will appear: Louise Homer, Anna Fitziu, Mischa Elman, Clarence Bird.

Prices, \$3; boxes, \$30. On sale tomorrow at Biltmore Box Office. Management R. E. Johnston.

Striking Criticism.

Discussing the merits of a soprano, Andrea de Seguro, opera singer, and William Thorner, vocal teacher, became engaged in a fistic encounter last week at the Hotel Biltmore. Was it not the Chicago Tribune which said recently that the true music lover is disputatious?

Schelling's Pianism.

Ernest Schelling, a poet and thinker at the piano, gave a lofty demonstration of his art at Carnegie Hall last Wednesday afternoon, November 17, when he played a Chopin group with exquisite sensibility and Beethoven's "Appassionata" with deep understanding of its intellectual content. This wide gamut of style appreciation is one of the cardinal features of Schelling's piano performances. It extended also to the romantic Paderewski variations, the impressionistic Alkan, Blanchet and Granados pieces, Liszt's sentimental "Au Lac de Wallenstad," and Wagner's passionate "Liebestod" from "Tristan and Isolde." In all these moods Schelling was a subtle and graphic expository medium, but also he tinged his readings with the savor of his own strong musical personality and the total result was a series of tonal experiences delightful and stimulating to the hearer. We had not heard Schelling for several years and to us his breadth of musical view, his truly tremendous technic, his expressive tone, and the authoritative grasp of his subjects were unexpected features of the concert. He is a pianist of significant and unconventional attainments, and he interested his hearers profoundly. Their applause was eloquent.

Rare Mme. Bloomfield Zeisler.

The word rare applies to Mme. Bloomfield Zeisler's playing as well as to her visits to New York. Both happen all too infrequently.

On Tuesday afternoon, November 16, she gave her annual recital at Carnegie Hall, and as of old charmed her faithful admirers with her vivid temperamental impulse, her musical insight, and her canny digits capable of every virtuoso accomplishment. Mme. Bloomfield Zeisler keeps pace in every way with the modern developments of the piano art, and her playing reflects her freshness of mind and her undiminished emotional participation in the music she interprets. The lovely Bloomfield Zeisler tone and the fine incisiveness of her rhythm spin their unabated fascination. Big in conception and execution was the pianist's delivery of the Bach "Chromatic Fantasy and Fugue," the contrapuntal weave of the work standing out with crystalline clearness. Scarlatti's three examples were refreshingly crisp bits of touch and technic. The Chopin sonata, op. 58, surged with melos and strained with intense feeling as treated by Mme. Bloomfield Zeisler. A group of five works dedicated to the giver of the concert, was from feminine pens of different nationalities: A ballade of Mrs. H. H. A. Beach (American), another ballade by Mme. Signe Lund (Norwegian), a caprice by Marie Prentner (Austrian), and Cecile Chaminade's "Le Retour" (French). Liszt's "Rakoczy March" closed the program and ended with a shower of virtuosity and irresistible temperamental drive, an afternoon typically dear to lovers of the kind of piano playing which strives for beauty in expression and avoids

felicitously undue tonal clangor and arbitrary educational tendencies.

The Schönberg Bugaboo.

Schönberg was played by the Philharmonic Society, Thursday evening, November 18, and Friday afternoon, November 19, and the audience not only survived, but also appeared to like exceedingly the "anarch's" "Pelleas and Melisande," a symphonic poem and one of his older works. It is a piece of program music in the style made familiar by Richard Strauss, and displays cleverness in orchestration and in the production of effects suggesting tonal illustrations of the salient points in the Maeterlinck play. There is nothing to grow heated about in a discussion of this Schönberg work. It has some harsh moments, but also many agreeable ones, and the episode reflecting Melisande combing her golden tresses is the best tonal conception of shimmering color we ever have heard in an orchestral composition. Dukas' instrumentation in "Ariane et Barbe Bleue" at the point where the heroine finds the closets hiding the scintillating gems is another instance of the same kind of orchestral treatment. The Schönberg "Pelleas" is too long; it takes about forty minutes to play. On the whole, it is an interesting piece of music, but not one which invites frequent hearing. The orchestra performed it magnificently under the penetrative Stransky direction. The audience, as far as could be seen, received the Schönberg opus without undue excitement and at its finish applauded very warmly.

Some of the daily newspapers allude to the deliberate darkening of Carnegie Hall during the "Pelleas" as an affectation on the part of the conductor. That is an unjust view, for the Schönberg score asks that the auditorium lights be dimmed during the hearing. Far from being unpleasant, the custom is one that ought to be observed generally at evening concerts.

Emmy Destinn was the soloist at the Philharmonic and sang with vocal skill, evident sympathy, and much poise, two Liszt songs and "Mon coeur s'ouvre à ta voix," from "Samson and Delilah."

From the Deep.

Do basses sing in undertones?

Comparing Notes.

A correspondent writes: "Why, oh why, did you disappoint your readers last week and fail to make a comparison of Godowsky and Gabrilowitsch once you had them in the same paragraph?" We feel on that subject as Josef Stransky felt when he told a reporter that a comparison of the Philharmonic Orchestra and the Boston Symphony was out of place. "Instead of comparing them," scolded Stransky, "we should be glad that we have two such splendid orchestras to play for us." LEONARD LIEBLING.

Again the MUSICAL COURIER has proved its infallibility in the matter of opera criticism. "Der Rosenkavalier," declared by this paper—and it was the only New York publication which did declare so—at its Metropolitan Opera premiere to be an operatic masterpiece which would live long in our local repertoire, was included in the bills of the first week this season and met with its usual warm reception on the part of the public. It is settled that "Der Rosenkavalier" is to be given frequent performances here this winter. The MUSICAL COURIER was right also in the case of "Julien," by Charpentier, which this journal at once declared a failure while all the other papers of the metropolis praised it. Puccini's "Girl of the Golden West," Wolf-Ferrari's "Donne Curiose," Giordano's "Madame Sans-Gêne," "La Wally," "Le Villi," "Mona," "The Pipe of Desire" were some of the other unsuccessful works estimated correctly by the MUSICAL COURIER at their premiere, which foretold also the popularity of "Königskinder," "Thais" and "Louise" when those works were condemned here originally by other critical forecasters.

OPERA IN ITALY.

The impression has gotten abroad that the war in Italy would cause a general cession of affairs operatic this season. According to the following letter just received by the MUSICAL COURIER from Loisa Patterson, of Florence, an American soprano who has met with excellent success in her work in Italy, the outlook is by no means so doleful as depicted:

Florence, October 15, 1915.

Of course here in Italy, as elsewhere, the war has made itself felt in musical circles. But the situation seems to be bettering itself. Many theatres are open, and more will be opened during the coming months.

With the same wonderful spirit of determination and enthusiasm, which so marked all of the preparations of the Italians for this war, they are going ahead now after nearly five months of it, determined that the internal affairs of the country shall be as normal as is possible under the conditions. With this idea in mind, and to give employment to hundreds of men and women dependent upon the theatre for their livelihood, those in control of affairs musical and theatrical are planning to give the regular seasons of opera and drama at the principal theatres. I was informed by one in authority that the plans for the seasons at the principal opera houses are already well under way.

Many companies have been formed on the cooperative plan and are giving performances in various cities before crowded houses. At Milan they have been giving opera both at the Carcano and at the Verdi—and a third grand company, directed by Toscanini, with Caruso, Bonci, Grassi, Bori, Muzio and many other celebrities opened for a two months' season at the Dal Verme.

At Florence, Tullio Serafin directed two splendid concerts at the Politeamo Fiorentino. At the Teatro Pergola a season of opera (cooperative) has opened. "Bohème" was the first opera given and "La Gioconda" the second offering.

At Rome there are opera companies at two theatres. At the Sala Augusteo the permanent orchestra is giving weekly concerts.

There will undoubtedly be opera at the Costanzi (Rome) and the San Carlo (Naples). Plans for both are under consideration.

THE BITER BIT.

This illustration of intelligent music criticism taken from the New York Evening Journal, which admits that it is "America's Greatest Evening Paper," is a forcible illustration of the reason why everybody should read the music news and reviews in the MUSICAL COURIER:

"One can hardly be more than politely interested in Saint-Saëns. His music has a silken suavity, all too silken and already considerably frayed. And, if one may shift the metaphor, let us say that it reaches a level somewhere midway between commonplaceness and distinction, never falling quite so low as the one and yet never achieving the other.

"Samson et Dalila" saw the light of public performance in Weimar in 1877 and is therefore thirty-eight years old, but it already sounds senile."

In comment we can only say one can hardly be even politely interested in this sort of musical criticism. It has a silken suavity, all too silken and already considerably frayed. And, if one may shift the metaphor, let us say that it never even reaches a level somewhere midway between commonplaceness and lack of distinction, falling lower than the one and never achieving the other by a long way. This criticism is not thirty-eight years old, but it already sounds senile. Criticism in the above style is the easiest thing in the world to do, as this example of turning the biting back upon the biter readily shows.

PHILHARMONIC APPRECIATED.

"Competent judges willing to weigh and pronounce impartially," says the New York World of November 21, "must admit that the New York Philharmonic concerts have become so vital a factor in the musical life of this community as to be a positive necessity. New York never has needed this institution as it needs it now." The World is right.

Our Philharmonic now stands recognized generally as the representative orchestral organization of the metropolis. It is the oldest orchestra in the city and has a musical standing whose dignity and authority never have been questioned in the more than half century of its existence.

NOT ENTIRELY ALONE.

Last week the MUSICAL COURIER received a letter from a musician in which he said, among other things: "You are alone in your opinion that at the Philharmonic concert Casals was anything less than perfect in his playing of the Haydn concerto. That was nothing new for him, however. He usually is perfect, and is generally so considered by everyone except you. 'None so deaf as those who do not wish to hear.'" Aside from the fact that also several daily newspaper critics found things to criticize in Casals' playing last week, there is this paragraph in the Herald of November 21, 1915, referring to the Bauer-Casals ensemble concert of last Saturday: "In the sonata in F major of Brahms, Mr. Casals was not in the best of form. Continual scraping of the G string resulted in many unpleasant sounds. It may have been that his instrument was not set properly and annoyance at this caused him to play with less vitality and feeling than is his wont." We do not understand the reference to Mr. Casals' annoyance, and doubt very much whether the audience was made to suffer because of any feeling of resentment Mr. Casals might have had over some extraneous happening for which his hearers were not responsible. He is too experienced and conscientious an artist to show anger or even pique when he is playing before persons who have paid for their seats and to whom he owes the best possible disposition and performance within his power to project.

PAVLOWA NOT GOING INTO VAUDEVILLE.

The following statement, signed jointly by Mlle. Pavlowa and Manager Max Rabinoff, effectually contradicts the rumor that Anna Pavlowa had accepted an engagement at the Palace Theatre to begin January 3, for which she was to be paid \$4,000 a week. This, of course, would have meant the disbandment of the Boston Grand Opera Company at the end of the engagement now playing in Boston.

"Printed reports which have appeared recently in various newspapers to the effect that Mlle. Anna Pavlowa is about to appear in vaudeville are so wholly without foundation in fact and so misleading to the general public that both Mlle. Pavlowa and her managing director, Max Rabinoff wish officially to repudiate them.

"Mlle. Pavlowa is now dancing with her company, which is appearing in conjunction with the Boston Grand Opera Company at the Boston Opera House, Boston, Mass. The engagement of this organization will continue there until the end of December, when the Boston Grand Opera Company, the Pavlowa Ballet Russe and Mlle. Pavlowa will undertake a tour of the United States, which will carry them to the principal cities of all parts of the country, embracing the Pacific coast, extreme Southern, Southwestern and Middle West cities."

(Signed)

ANNA PAVLOWA.
MAX RABINOFF.

TEUTONIC ACTIVITY.

Three new operas are shortly to be produced in Germany. One of them, entitled "Der Frauenkopf," is by Eduard Kuenneke and is to be brought out at Berlin's third operatic institution, the Friedrich Wilhelmstädtsche Theatre in the northern part of the city. The second is called "Die Franzosenzeit," by Johannes Doebber, and will be staged in Halle, and the third, entitled "A Florentine Tragedy," of which the libretto is based on Oscar Wilde's play, is by Alexander von Zemlinsky and will be given its first performance at the Prague German Opera House.

WHAT IS IT?

A New York musician, who received a copy of the following circular letter, mimeographed, with the name and address typewritten, sent it to us with some very pertinent comments, which, however, we shall not reproduce at the present time.

"The National Music Festival League is now in process of formation. It is proposed, as outlined in the enclosures, to hold services or festivals of music throughout the country, winding up in a grand festival of harmony on a scale even greater than the celebrated Boston event of a like nature at the close of our Civil War. Musicians, publicists, men of affairs, humanitarians, all have combined in commending this movement.

"I wish to enroll you as a charter member. I desire your moral support to the movement and your financial assistance to the extent of one dollar. The successful realization of this plan will undoubtedly elevate musical taste in this country and may do something toward mitigating the horror of the war, and possibly exercise some influence in preventing war in the future.

"The subscription form below is for your use. Please fill it out and return whatever contribution you desire to make.

"Assuring you of our appreciation of whatever you may do to help our work, I remain yours very truly,

The attached blank is as follows:

Date....., 1915.

Enclosed find \$....., for which enroll me as a charter member in the National Music Festival League. This amount is subscribed to help defray the expense of the preliminary work.

Name

P. O. Address.....

The man who signed this circular and whose name we have omitted will undoubtedly see these lines. We should be obliged if he would answer these questions:—

Where and when are the "proposed services and festivals of music throughout the country" to be held? Who is to take part in them? Who is to direct them?

Who are the "musicians, publishers, men of affairs and humanitarians" who have combined to commend this movement?

Is the man who signed the circular himself, perhaps, one of the "men of affairs" and, if so, of what kind of affairs?

What is the National Festival Music League? Is it an incorporated organization? Who are its officers?

What is anybody to receive in return for the one dollar which makes him or her a charter member?

Has the league a charter? If not, how can there be charter members?

How would the successful realization of this plan elevate musical taste in this country?

In what way "may it do something toward mitigating the horror of war?"

What possible influence can it exert toward preventing war in the future?

Why does the signer in one paragraph ask for one dollar and in the next say "please return whatever contribution you desire to make"?

And now the most important questions of all: What is the "preliminary work" for which the one dollar or larger contributions should pay?

Who is to do this preliminary work?

And who is to get paid for it?

It is to be expected, if the person who signs the above circular is in earnest regarding the National Music Festival League, that he will come out with a full and frank answer to all of our questions, thus assuring himself of the support of all reputable musicians and clearing up such misunderstandings as are otherwise very likely to arise.

THE BYSTANDER.

Theodor Leschetizky at Home—Song of a Shirt—His Most Famous Pupil—American Opera Manners.

The death of Prof. Theodor Leschetizky calls to mind one of the last times I was at his house in Vienna. It was about three years ago. I had been invited for Sunday luncheon at 1:30. The evening before, Mme. Leschetizky had given a recital at the Bösendorfer Saal. It was a cold night in winter and the professor himself did not go to hear his wife play. She returned home about midnight with her companion, Miss Stewart. The venerable teacher, who all his life loved company at night, reproached her for not having brought friends for supper, something which she had not thought of in the excitement of her success. Hardly had he spoken before the door bell rang. The caller—it was then just midnight—turned out to be Herr Minkus, another veteran Vienna musician, himself a year older than Leschetizky and a very close friend. Minkus, who lived in the neighborhood, had come in to offer his congratulations to Mme. Leschetizky and to tell his old friend how well she had played. Leschetizky was delighted to see him, and he stayed in to supper.

About 1 o'clock Minkus remarked that it was time for such old fellows to go to bed, but Leschetizky protested and said, "No, no; this is only the edge of the evening. Now we are going to play cards." And play cards they did until 5 o'clock on Sunday morning, the same Sunday on which I had been invited to luncheon. When I arrived at 1:30 I was received by Mme. Leschetizky. The professor's weather signals had not been hoisted for the day and nobody knew whether or not he would appear at luncheon. We waited until after 2 and then sat down and after we had been eating for a quarter of an hour Leschetizky came in. I had not seen him for several months, and rose and hastened across the room to greet him, inquiring after his health. He replied shortly that he was not feeling very well, sat down and began to eat without saying a further word. We others at the table kept up a conversation among ourselves until finally Mme. Leschetizky said to her husband, "Why are Peppi's eyes red?"

Then the whole story gradually came out. The veteran teacher, going to bed at 5 o'clock in the morning, had slept until nearly 1 o'clock. Then, waking up, he called for his breakfast and got up to eat it, intending to go back to bed again immediately after, but forgetting to tell that fact to Peppi, his body servant for years. As soon as he went into the next room for breakfast, she stripped the bed, hanging the clothes out of the window to air; so when Professor Leschetizky finished he found that he could not go back to bed again on account of the cold sheets. He was subject to bronchitis at that time and very sensitive to cold of any sort, so he determined to take the only course left him—to dress and go downstairs. This he told Peppi, who came in in another moment with a clean linen shirt, something he particularly detested at the time on account of his bronchitis, and something which anybody detests who has ever put on such a cold, clammy object next to the skin. The shirt was the final straw which broke the camel's back. Leschetizky grabbed it from Peppi's hands and threw it at her head, wounding nothing but her feelings, those seriously, however.

He started in to tell his troubles. The longer he spoke, the heartier we laughed. Finally after about twenty minutes he began to join in the laughter, gradually getting rid of his ill humor, and in another few minutes was in as good a humor as I have ever seen him in his life. Quite a company came in after luncheon and Leschetizky told story after story all the afternoon, smoking cigar after cigar at the same time, notwithstanding that the doctor had ordered him to smoke as little as possible on account of the bronchitis. The Leschetizky cigars were good quality Havanas; in fact, of such excellent quality that even for the ordinary healthy throat their strength was a heavy strain.

On another occasion when I happened to be visiting the Leschetizky home, it chanced that the professor and myself were left alone for a while in the little room upstairs, where he was accustomed to teach occasionally. The discussion turned upon Chopin and Professor Leschetizky asked me if I knew that Chopin in many instances went to the Italian folksongs, especially to the Neapolitan popular ballads, for his themes. I was not aware of it and the venerable pianist, turning to the piano, proceeded to illustrate his statement by playing snatches of certain of the Italian songs and ballads and then bits from Chopin to illustrate what use he had made of them. It was most in-

teresting. Stupidly I did not think at the time to make a note of what these instances were.

Many other pleasant recollections I have of the Leschetizky home in Vienna, and also of the summer home at Bad Ischl. A grand old man is gone, one who lived much more than the allotted three score and ten years, and lived them very thoroughly. A strong personality; one that a great many of us will miss.

And particularly apropos at this time is a story, for the facts of which I cannot vouch personally, but which was related by one who knew both the late Professor Leschetizky and his famous pupil, Paderewski, quite intimately.

Leschetizky never believed that the tawny maned Pole would make a first class pianist. After Paderewski had studied for about two years Leschetizky became convinced that he would not make a great pianist and advised him to devote himself to teaching. Paderewski accepted the professor's dictum and, armed with a letter of introduction from Leschetizky to Stockhausen, then director of the Conservatory of Strassburg, went to that city, was engaged and taught at the conservatory for some time. But after a while his artistic soul rebelled. He returned to Vienna and begged Leschetizky to give him further lessons, which the professor, touched by his persistent devotion to art, consented to do. After this second period of study Paderewski went to Paris, where he first began to become known. Among those who were instrumental in advancing his interests at first were Princess de Brancovan, and the house of Erard, manufacturers of the Erard piano.

The other night a German friend, who has lived in this country for some time, went with me to see "Boris Godunoff" at the Metropolitan. It was the first time he had seen the work and his first visit to the Metropolitan. He was tremendously impressed with the opera and its performance. Soon after the curtain rose on the last act the regular exit procession began.

"What are these people going out for?" he demanded.

"They are all suburbanites catching trains," said I. The procession continued.

"Are they all suburbanites?" he demanded.

"Well," I admitted, "there may be a few Welsh rabbits, lobsterites and tangoists among them."

The procession continued. It seemed to puzzle and disturb him, but he offered no further comment. About two minutes before the end of the opera everybody in front of us stood up. Didur died in vain for us, and the beautiful strains which accompany the death of Boris were lost in the confusion of noises.

"What is the matter?" demanded my German. "A fire?"

"No," said I, "they are just going home."

"What for?" he demanded, "the curtain is still up and the orchestra is still playing."

"Very true," said I.

By this time Boris had been successfully done to death and the orchestra had given up its unequal competition. The German arose and picked up his overcoat.

"Pigs!" said he. "Schweinehund!"

After all, what could one answer him? He was right. All features of German customs may not appeal to us, but at least they have vastly better manners at the Opera.

BYRON HAGEL.

Philharmonic Society Begins Brooklyn Series.

The Philharmonic Society of New York gave its first subscription concert of the season at the Brooklyn Academy of Music on Sunday afternoon, November 21, 1915. Emmy Destinn was the soloist and was in exceptionally good voice. She sang Liszt's "Der Fischerknabe" and "Die Loreley," and Saint-Saëns' aria, "Mon coeur s'ouvre à ta voix" from "Samson and Delilah." The orchestra did splendid work under the direction of Josef Stransky.

The program included: Symphony No. 4, Dvorak; Variations and Fugue for Orchestra on a Theme by Mozart, Reger, and "Tannhäuser" overture, Wagner.

Thomas J. Kelly Talks.

"Music as a Foreign Language" was the subject of a recent talk in Omaha by Thomas J. Kelly, before the music department of the Business Women's Club. The

Omaha papers mention the very large audience of members who greeted the speaker and comment also upon the enthusiastic applause given his remarks. In the course of his speech Mr. Kelly brought out the importance of serious study in conjunction with the attending of concerts, and he made an impassioned plea for higher standards in the understanding of music. The World-Herald says that "the lecture was filled with a display of wit and versatility throughout, and Mr. Kelly worked up to considerable eloquence towards the close."

WINIFRED CHRISTIE MAKES SUCCESSFUL AMERICAN DEBUT.

Scotch Pianist Plays Varied Program at Aeolian Hall.

Winifred Christie, the Scotch pianist, at her first recital in this country, Aeolian Hall, New York, Monday afternoon, November 22, fully justified the reputation which had preceded her from the other side of the water. Her program was as follows: Prelude and fugue in B flat minor (Bach), sonata in F minor, op. 5 (Brahms), "Glas" (Knell) (Florent Schmitt), "Jeux d'eau" (Ravel), "Poissons d'or," "Claire de lune," toccata (Debussy), prelude, chorale and fugue (César Franck).

Miss Christie's playing is characterized by all those points which go to distinguish the real artist from the average piano player. She has ample technic and showed a thorough knowledge of the musical contents of each number which she played, as well as the ability to express that knowledge in terms of pianism. The Bach prelude and fugue was given a reading in which there was no trace of that dryness which one is too apt to hear. The Brahms sonata was done with a truly masculine grasp of its possibilities and with a careful attention to all its musical facets that almost made one forget the untimely length of the work and its too numerous repetitions. Miss Christie had in advance confessed to a special predilection for the modern French school and in the group of numbers by Schmitt, Ravel and Debussy she proved successfully her sympathy with and understanding of this music. We do not remember, for instance, to have heard Ravel's "Jeux d'eau" played more beautifully nor with a more just regard to its color values. In fact the contrast between the Miss Christie of the Brahms sonata and the Miss Christie of this exotic group was striking testimony to her versatility. César Franck's prelude, chorale and fugue, clearly laid out and very capably performed, closed the program.

There was an audience which thoroughly appreciated the art of the pianist and rewarded her with hearty and discriminating applause.

ANNA FITZIU'S TALISMAN.

Soprano Receives Flattering and Unique Testimonial to Her Art.

Anna Fitziu, soprano, is in receipt of the following letter, which is a glowing tribute to her voice and art:

131 West Eighty-sixth Street,
New York City.

MY DEAR MISS FITZIU: I am sending you this little gift, of no intrinsic value perhaps, but only because of its association with a great artist and I think it may be a talisman of good luck for you, and hope it may bring you the same success it brought to her, and has brought to me, although in my case, not in a public career.

It was given to Adelina Patti at her first public appearance when only seven years old. She wore it constantly for many years until one night at the Metropolitan Opera House, when I was only myself a little girl, and was sitting in the wings watching her, she rushed off the stage so enthusiastic over her success that she pulled the little ring off her finger and gave it to me, wishing it might bring me the success in my future life that it had brought to her. I have treasured it faithfully for years and now pass it on to you as I feel that you are indeed worthy to follow in her footsteps, and I only hope it may bring to you happiness, good luck and unqualified success in your musical career.

Sincerely yours,
(Signed) HATTIE HILL,
(Mrs. Leonard L.)

November 20, 1915.

Civic Orchestral Concerts.

Among those who are taking an active interest in the newly organized Civic Orchestral Concerts are: Mr. and Mrs. John D. Rockefeller, Jr., Mrs. Willard D. Straight, G. Louis Boissevain, Mr. and Mrs. E. Parmelee Prentice, Archibald S. White, Frank Hastings, William Delevan Baldwin, Henry Wright, Mrs. Edward McVickar, Mrs. Stephen Pell, Mrs. Charles Ditson, Mrs. Henry P. Davison, Mrs. George Barton French, Frances Alda, Mrs. T. L. Chadbourne, Jr., Alice Preston.

The first concert of the season will be given on November 28 at 3.15 p. m., at Madison Square Garden. The Russian Symphony Orchestra will give a Tchaikowsky program. The soloists will be Natalie Boshko, Russian violinist, and Robert Maitland, basso of the Covent Garden and Hamburg Operas. The concerts are under the management of Martha Maynard.

BODANZKY COURAGEOUSLY CUTS WAGNER SCORE.

New Metropolitan Opera Conductor Reduces "Götterdämmerung" to Sane Lengths—His Directing is of a High Order—Leader Bavagnoli Also Makes Excellent Impression—New Singers Heard—Edith Mason a Successful Debutante—Brooklyn Opera Season Opens With "Trovatore."

"Boris Godunoff," November 17.

Not an opera, this "Boris Godunoff." Only eight scenes strung along one after the other and for convenience divided into three acts, Boris scenes alternating with Dimitri scenes, just as they used to in the old-fashioned novel. The title hero himself appears in only three scenes out of the eight, remarkable to say (and these three not among the most effective ones of the opera), the scene in the inn, the exquisite scene in a garden in Poland, and the peasants in the forest.

It makes one think, this "Boris Godunoff." Is the Russia of today still like the one depicted? Is it true, as whispered, that the church is still influential; that in fact the real power behind the throne even today is a certain monk?

Hearing the work it is almost impossible to believe that it was written only two or three years after our Civil War. No wonder that when it was produced at Paris in 1908 the only man whom the French critics brought forward for comparison was Debussy, then the most modern of modernists,—a comparison rather too flattering to Debussy. "Boris" in many of its scenes is a work of pure genius, though one often wonders how much of the magic it works is due to Moussorgsky and how much to the orchestration as revised by his friend Rimsky-Korsakow. But there is enough credit for both and certainly Moussorgsky alone is responsible for the wonder of the choruses.

For perfection and finish "Boris" is one of the finest performances in the Metropolitan repertoire. Here is the cast:

Boris	.....	Adamo Didur
Theodore	.....	Raymonde Delaunois
Xenia	.....	Lenora Sparkes
The Nurse	.....	Maria Duchene
Schoulsky	.....	Angelo Bada
Tchekaloff	.....	Vincenzo Reschiglian
Brother Pimenn	.....	Leon Rothier
Dimitri	.....	Paul Althouse
Marina	.....	Margarete Ober
Varlaam	.....	Andrea de Seguro
Missail	.....	Pietro Audisio
The Innkeeper	.....	Marie Mattfeld
The Simpleton	.....	Max Bloch
A Police Official	.....	Giulio Rossi
Teerniakowsky	.....	Carl Schlegel

Conductor, Giorgio Polacco.

From beginning to the end of the list there is not a word of criticism to be uttered, though Didur, Rothier, Althouse, de Seguro, Bloch, and Mme. Ober had the opportunity of being more prominent figures.

The only newcomer in the list was Max Bloch in the small but exceedingly effective role of the Simpleton, taking the place of Albert Reiss. Mr. Bloch, both vocally and in his action, was more than adequate in every respect. It was a splendid little bit of characterization and raised the role to a prominence not inherent in it.

Mr. Polacco conducted like a true musician. The chorus, to which falls what is really the principal role of this work, sang splendidly with a fine range of dynamic effects. An occasional slight tendency to disagree with Mr. Polacco and his orchestra as to the tempi is not to be wondered at in the first performance of the season of a work so difficult for the choral body. The orchestra left nothing to be desired.

Scenery and costumes, originally designed by Golovine for the Paris production, are a triumph of good taste in conception and of knowledge in the ability with which this conception is realized.

"Götterdämmerung," November 18.

"Götterdämmerung" began promptly at 7:45 and ended promptly at 11:45. There were no Norns on the program, nor was Alberich there, for which many thanks to Artur Bodanzky, who had made a very favorable impression in advance by the announcement of his determination to introduce here the cuts made at Vienna by Hans Richter. Beside the complete omission of these two scenes, the "Waltraute" scene was considerably cut, Brünnhilde's farewell to Grane was shortened, and there were several other cuts of minor importance. Any conductor who reduces the "Götterdämmerung" from five and a quarter German hours to four New York hours is doing a favor to his audience himself, and the memory of Richard Wagner.

It was Mr. Bodanzky's first appearance as conductor here and the impression he made was an extremely favorable one. His reading of the score was characterized by unusual vigor in the tempi. One thing for which he must receive unstinted praise was the fact that not once did the

orchestra overpower the singers; in fact, when Mr. Bodanzky comes to realize that the Metropolitan Opera House is quite a bit larger than the Stadttheater at Mannheim, he can give his men a considerable freer hand without any damage to the balance between singer and orchestra. The orchestra was so subdued in parts of the Rhinemaiden scene, for instance, that it was almost impossible to hear it at the back of the parquet. Mr. Bodanzky knows his "Götterdämmerung" with absolute thoroughness and scarcely glanced at the score the whole evening. The orchestra evidently realized that it had to deal with an expert and gave of its best. There was a large range of dynamic gradations and wonderfully careful and consistent subjugation of the orchestra to the singers. As Mr. Bodanzky took his place for the third act there was a long-lasting outburst of applause which compelled him to rise and bow three times and at the end of the opera he appeared before the curtain with the artists.

The cast was as follows:

Siegfried	.....	Jacques Urlus
Gunther	.....	Hermann Weil
Hagen	.....	Carl Braun
Brünnhilde	.....	Melanie Kurt
Gutrune	.....	Julia Heinrich
(Her first appearance here.)		
Waltraute	.....	Margarete Matzenauer
Woglinde	.....	Lenora Sparkes
Wellgunde	.....	Rita Fornia
Flosshilde	.....	Lila Robeson

Conductor, Artur Bodanzky.
(His first appearance in America.)

The only newcomer on the stage was Julia Heinrich as Gutrune. She made a very pleasant appearance, displayed an excellent voice and good vocal method, sang intelligently and acted capably; in fact, did as well as can be done with this doll figure. One may look forward with pleasure to seeing her in a part which will afford her more opportunities. The remainder of the cast is not new and requires no extended notice. It suffices to say that each and every one contributed his or her best and that the performance in general was of a high grade of excellence. Mme. Matzenauer scored a big individual success.

"Boheme," November 19.

Though there were two newcomers, the conductor, Gaetano Bavagnoli, and Ida Cajatti in the role of Musetta, it certainly was not to welcome them alone that the great audience, almost as large as on the opening night, had assembled. Caruso, in his first real Caruso role of the season, was the attraction without doubt and the first appearance of that favorite prima donna, Frances Alda, as well. It is true that there were proportionately few places in the opera where Caruso appeared to let his voice out with the prodigality of old. He was saving himself. It was said he had a cold. But it is equally true that the extra ounces of pressure which Caruso spares himself when he is "saving" would, by themselves, be quite enough to set up a couple of ordinary tenors in business. It was Caruso, his voice, his singing and himself, and that is all there is to be said about it.

Mme. Alda was in magnificent voice and vocally left nothing to be desired as Mimì. The death scene was beautifully and simply done.

Bavagnoli, director of the performance, made a capital impression. An opera, whose traditions are so well established as those of "Boheme," is not the best test of the individuality of a conductor's work. It was, however, perfectly evident that Mr. Bavagnoli knew what he was doing all the time, and he guided both singers and orchestra with a firm, determined hand and with regard to the proper accentuation of all the musical points of the work.

Ida Cajatti was the Musette. This role, too, is an unsatisfactory medium through which to judge the work of a new member of the company. Let us wait until Mme. Cajatti appears in a more important role. The cast was as follows:

Rodolfo	.....	Enrico Caruso
Schaunard	.....	Riccardo Tegan
Benoit	.....	Robert Leonhardt
Mimi	.....	Frances Alda
Parpignol	.....	Pietro Audisio
Marcello	.....	Antonio Scotti
Colline	.....	Andrea de Seguro
Alcindoro	.....	Robert Leonhardt
Musetta	.....	Ida Cajatti
Sergente	.....	Vincenzo Reschiglian

Conductor, Gaetano Bavagnoli.

Among the very familiar characterizations was that of Scotti as Marcello.

"Rosenkavalier," November 20 (Matinee).

Far from emptying the Metropolitan, as was claimed by a badly informed defender of America and worse informed



GEORGES LONGY

Musician and artist through and through, the remarkable Oboe of the Boston Symphony Orchestra, founder and dominating spirit of the Longy Club, and conductor of the Orchestral Club, writes as follows of the

Mason & Hamlin Pianos

Mason & Hamlin Co.

Gentlemen:—I write to say that the Mason & Hamlin Pianos which have been used in my concerts have appealed to me as artistic, beautiful instruments. Their tone is full and musical and it sings in a remarkable manner; the action is so sensitively and accurately adjusted that it enables the player to make nuances of wondrously fine delicacy, and at the same time it withstands the crashing blow of the impassioned virtuoso.

I believe your instruments are unequalled in the irresistible qualities which so appeal to a genuinely musical nature. Accept my hearty congratulations and best wishes for your prosperity.

Very truly yours,

(Signed)
GEORGES LONGY.

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492 Boylston St.

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313 Fifth Ave.

defamer of Europe, the debut of a young American at our opera house was witnessed by a full house last Saturday afternoon, when "Rosenkavalier" had its first performance of the season. The debutant was Edith Mason, a young soprano of arch and attractive presence, fresh, vibrant voice and unusual gift for operatic characterization. She made an extremely favorable impression in the important role of Sophie and was taken into the hearts of the audience with distinct eagerness and acclaim. Miss Mason's success was so pronounced that her coming appearances in other roles will be awaited with expectant interest.

Artur Bodanzky's conducting was of the same musicianly, sympathetic and poetical kind that marked his baton premiere in "Götterdämmerung." He made the "Rosenkavalier" score sound its lovely message with amiable effect and splendid technical finish.

For the rest, Frieda Hempel again touched impressive heights in her delineation of the character of Princess Werdenberg, this essentially Gallic creation in a German piece. The Hempel reading is touched with thoughtfulness and tender sentiment, while as a piece of vocalism it reveals flawless tonal purity and fine range of modulation. Margarete Ober did her well-known impetuous and gallant impersonation of the amorous Octavian, and gave a rich and voluminous outpouring of song. Otto Goritz chanted his measure, and furnished the ponderous comedy called for in the role of Ochs. Hermann Weil was Von Faninal, Rita Fornia the Marianne, Albert Reiss the Valzacchi, Marie Mattfeld the Annina, Carl Schlegel the Commissary of Police, Pietro Audisio the Major Domo, Basil Ruysdael the Notary, Julius Bayer the Innkeeper.

A separate record should be made of Paul Althouse, who delivered the Singer's sole number with unction and polish, and of Max Bloch, who made his small part of Master of Ceremonies stand out prominently because of the intense histrionic art with which he handled it.

The house was crowded and enthusiasm reigned throughout the afternoon.

"Aida," November 20 (Evening).

Henri Scott, originally of the Manhattan Opera, made his Metropolitan Opera House debut as a regular member of the company in the part of Ramfis and demonstrated to the patrons of that house what Chicago and Philadelphia opera goers long had known, that the basso is blessed with a finely cultured and full toned voice which he employs with keen intelligence and rare musical sense. He made the vindictive priest a strongly picturesque figure in "Aida" and accomplished his portrayal with the aid of many subtle touches which showed stage routine of a skillful order.

Marie Rappold was as usual an appealing and lovable Aida. Her conception of the character embodies the proper proportions of womanliness and passion. The manner of her singing is an exceptionally agreeable one, what with her voice of crystal quality and her admirable poise and knowledge in its employment.

Giovanni Martinelli did an ardent and convincing Radames and reintroduced himself brilliantly in a vocal way to the Metropolitan clientele which he conquered so decisively last season. He is in remarkably good vocal form.

Pasquale Amato never fails to grip the auditors with his impassioned Amonasro and the power and varied emotional phases of his singing. He registered his customary overwhelming success.

Gaetano Bavagnoli conducted and kept his solo, choral

and orchestral forces in accurate and spirited ensemble and dignified artistic cohesion.

Margarete Matzenauer, the Amneris, although mentioned last, was one of the imposing features of the performance, her vitally dramatic acting and emotionally charged musical delivery stirring the audience deeply.

Sunday Opera Concert, November 21.

Edith Mason, in a "Louise" aria and several songs, again scored strongly with the public when she sang at the Metropolitan Opera concert on Sunday evening. Mischa Elman played the Wieniawski D minor concerto like a master and was given a true ovation. Paul Althouse did a "Celeste Aida," rendering with verve and taste. The orchestra performed Massenet's "Phedre," Liszt's "Les Preludes" and Victor Herbert's "Panamericana."

"Boris Godunoff," November 22.

Owing to Lucrezia Bori's indisposition, the "Iris" performance was postponed, and "Boris Godunoff" substituted with the same cast as on Wednesday evening, November 17.

BROOKLYN ACADEMY.

"Trovatore," November 16.

"Trovatore" introduced the Metropolitan Opera season in Brooklyn on Tuesday evening, November 16, and the Verdi production offered again a harmonic and melodic delight to the operatic contingent, which always practically fills the Academy of Music at these bi-weekly visits of the New York operatic company.

Marie Rappold conceived a lovely Leonora, visually, vo-

CAMPANINI A TOWER OF STRENGTH IN CHICAGO OPERA.

Dominates His Orchestra Masterfully but Never Drowns the Singers—Tenor Muratore Is the Idol of the Chicago Public—Melba Makes a Hit and Is Reengaged at Once for Another Special Performance—Mme. Edvina Scores Heavily in "Louise"—Julia Claussen's Fine Art Again Revealed.

AUDITORIUM.

"La Gioconda," November 15.

The return of grand opera to the Auditorium after an absence of one season brought out one of the most distinguished and largest audiences ever assembled in this city to greet operatic stars. The house for the initial performance of the season was sold out a few days in advance, and the society editor of the MUSICAL COURIER informed the writer that Cleofonte Campanini was right when he stated that "Nowhere in the world have I seen so many exquisitely gowned women, and the dress of Chicago women is superb. It is beauty, it is music, it is art." Indeed gowns, jewels and ornaments added greatly to the pleasure of the eye and made the opening of the season a big social affair, which auspiciously opened the second season under the Campanini regime.

"Gioconda" never has been a success in Chicago, but Emmy Destinn in the title role disclosed to best advantage her gorgeous organ and won a well deserved success. Frances Ingram as La Cieca was the surprise of the night. The young singer dominated the first act and her rendition of "Voce di donna" could not have been improved upon. Her make up was capital and she created a deep impression. Eleonora de Cisneros as Laura made a pic-

cally and histrionically. Vocally she was in splendid condition; the beauty and freshness of her tones and her skillful execution were distinctly impressive. Margarete Ober's reading of Azucena presented a tellingly effective revengeful gypsy. The contralto was likewise in good voice. Giovanni Martinelli excelled as Manrico. The tenor gave consistent attention both to the vocal and acting side, fusing his own personality into the role with admirable art. His voice, clear, sympathetic, vibrant and strong, never fails to arouse especial demonstrations from the audience.

Pasquale Amato as the Count di Luna gave the usual Amato finesse to his singing and acting, which renewed the admiration always displayed by the Brooklyn audiences for the distinguished baritone. Leon Rothier's resonant basso in the part of Fernando, Marie Mattfeld as Inez, Pietro Audisio as Ruiz, and Vincenzo Reschligan as a gipsy, together with finished choral and orchestral readings under Giorgio Polacco's skillful guidance, rounded out a splendid performance.

ture ravishing to look upon, and in the duet "E un anema" with Gioconda, her powerful voice blended admirably with Destinn's and in her solos Mme. de Cisneros was equally effective. Amadeo Bassi unfortunately was out of form and his Enzo was weak in spots, though the tenor had several happy moments through the opera. His singing of the aria, "Cielo e mar," left much to be desired and this is to be regretted, as generally much is expected from Mr. Bassi, whose indisposition was most deplorable, but no doubt he will redeem himself on his second appearance. Barnaba was entrusted to the veteran baritone, Mario Ancona, a routined and dependable artist whose voice has yet many vestiges of its former glory. Constantin Nicolay as Zuane and Vittorio Arimondi as Alvise rounded up the cast.

The real star of the evening was Cleofonte Campanini. He conducted in his masterful fashion and built up some wonderful climaxes, which awakened some of the auditors from their stupor and frigidity. His orchestra, made up of Chicago musicians, was excellent. Likewise, the chorus, composed mostly of American singers, was especially good; they sang with great enthusiasm and with voices of freshness, while the feminine element of that body looked youthful and alert.

The stage manager is far superior to his predecessor. The settings were adequate and the lighting effects greatly improved. Especially pleasing to the eye was the scene of the second act. The new premiere danseuse, Rosina Piovelli, was, after Campanini, the bright star of the night. She won an ovation after the "Dance of the Hours."

"Louise," November 16.

The second offering of the operatic season was Charpentier's "Louise." The principal interest in the performance was the delineation of the title role by Louise Edvina, who, on this occasion, also made her debut in this city. Mme. Edvina's delineation of the role is refined and true to life. In the first two acts she portrayed a quiet, sweet and respectful daughter, timid and docile, and by so doing she gave a *raison d'être* for leaving her home to accept the hospitality of Julien. In the third act her transfiguration from a little girl to a woman of the world was manifested by her buoyancy and passion. In the last act the Louise of the first act was nearly completely forgotten. The refined manners of the good girl gave place to a rougher and more determined girl; the ingenue had disappeared, giving place to a forceful woman bent upon getting at any cost her most remote desire. Mme. Edvina also pictured with great veracity her tender feelings for her father and her ill will toward her cold blooded mother.

If histrionically Mme. Edvina was a revelation, vocally she impressed even more favorably. She sang gloriously and never has the aria "Depuis le jour" been better rendered here. At the conclusion of the well known aria Mme. Edvina received an ovation seldom tendered to any

MME. LUELLA CHILSON-OHRMAN

New York Recital, Aeolian Hall, Nov. 19th

Some Press Comments from the Daily Papers:

New York Press—

SOPRANO DISPLAYS VOICE OF GREAT SWEETNESS IN WELL ARRANGED PROGRAM.

In a well arranged program Mme. Ohrman disclosed a voice of great sweetness, flexibility and clarity. . . . The singer maintained a poise and delicacy of tone which were distinctly artistic.

In a group including a Veracini pastoral, Handel's "Care Solve," from "Ataula," and the "Ah renditi" aria from Bellini's "Il Puritani," Mme. Ohrman gave a delightful exhibition of the proper handling of the airy and rather florid music.

"Für Musik," by Robert Franz; Schumann's "Auftrage," Max Reger's "Des Kindes Gebet" and Hugo Wolf's "Die Zigeunerin"

were in another group and were sung with charm.

New York Times—

LUELLA CHILSON-OHRMAN DISPLAYS UNEXPECTED POWERS.

Luella Chilson-Ohrman, a soprano, who comes from Chicago, invaded New York yesterday with an afternoon recital at Aeolian Hall, and succeeded in raising that mild flurry of excitement that occurs when an audience finds an unknown artist displaying unexpected powers. . . . The singer showed she possessed a well schooled voice, capable, from the mechanical standpoint, of producing the effects by which experienced singers make their points. More than merely this, how-

ever, her voice is good to hear from its intrinsic merits, a fine quality, pure and even through its entire range, flexible and of an individual timbre. Mme. Chilson-Ohrman's style is delicate and responsive to the mood she is interpreting, tasteful and musicianly, and she has the gift of injecting personality into what she is doing.

In Cyril Scott's fragile "Lullaby" she showed she could follow the composer's meaning to the extent of feeling in its rich harmonization the precise value of the vocal part as a component of the chord structure, accenting here and repressing there in a way that made the singing doubly enjoyable to the possessor of a sensitive ear.

New York Herald—

MME. CHILSON-OHRMAN DELIGHTS HEARERS AT FIRST RECITAL HERE.

With a tiny voice she accomplished much. In quality it is beautiful, and it not large has some dramatic capabilities. It was in the more serious songs that Mme. Ohrman had her best success. Old arias of Veracini, Handel and Bellini were sung with even tone and polished vocalism. Next she essayed a group of German songs and particularly in Schumann's "Auftrage" she charmed. Of her French songs Massenet's "Crepuscule" was sung so well that she had to repeat it. A modern Scandinavian song, "Tintania," by Peterson-Berger, also pleased. . . . The English "Lullaby" of Cyril Scott was a delight to hear.

artist appearing with the Chicago Opera Association. Conductor Charlier had to stop his orchestra until the tumultuous applause ceased, and indeed, had Mme. Edvina so chosen, she could have repeated the aria, but wisely she refused, and the opera continued without further interruption. Thus the picture moved on smoothly instead of being interfered with by the hearing anew of the same song.

Mme. Edvina should be a big drawing power here.

Jeanne Maubourg made one regret Mme. Berat in the part of the mother. Miss Maubourg's delineation of the part was inadequate.

Charles Dalmores repeated his wonderful interpretation of Julien, a role that he has made practically his own and in which he has won many previous triumphs. He was in glorious voice and won an overwhelming success. Hector Dufranne, another old favorite here, was a pillar of strength, and in the part of the father he has no peer. He was in fine fettle and scored heavily. The minor roles were in capable hands and the performance moved smoothly under the able baton of Marcel Charlier, who directed with verve and precision. A word of praise also is due the stage management for the beautiful scenic effects, especially for the panoramic view of Paris, which in years gone by at the Auditorium was always blurred by some poor lighting; it was made clear and beautiful through judicious luminary effects on this occasion.

"Tristan and Isolde," November 17.

"Tristan and Isolde" was the vehicle which General Manager Campanini had chosen for the debut of Egon Pollok, conductor; Francis MacLennan, tenor; James Goddard, basso, and Graham Marr, baritone. The new German conductor directed the performance of "Tristan" with mastery. Under his guidance everything moved smoothly and the young conductor deserves much praise for his effective work with the baton. The only reproach that may be registered against him is that at times he allows his brassy to run away from him, and probably due to his exuberant enthusiasm the orchestra at times completely drowned the voices of the singers. This was especially noticeable in the duet of the second act. It is, however, unnecessary to dwell upon this topic, as Mr. Pollok has much to recommend him to Chicago audiences, and the foregoing criticism does not detract one iota from this director's big and well deserved success.

Francis MacLennan effected his first appearance here as Tristan. Mr. MacLennan's success in Germany had preceded him, and though a newcomer, his work on the continent was well known to the majority of those who follow the international activities of musicians in the columns of the MUSICAL COURIER. Mr. MacLennan's fame as an interpreter of Wagnerian music is deserved, as was demonstrated on this occasion by a truly remarkable portrayal of the lover Tristan. Vocally the new tenor was highly satisfactory; his voice is more lyric than robust, yet its volume seems adequate to the taxing role and the mellow, sweet and agreeable quality of the newcomer's organ gave much pleasure to the ear, while Mr. MacLennan's superb enunciation and diction added much in making his performance meritorious in every respect.

James Goddard, basso, who a few years ago was a floor walker in the jewelry department of one of the world's largest drygoods stores, returned last year from Europe a full fledged operatic artist. Mr. Goddard has been gifted by nature with a splendid physique, well suited for Wagnerian roles, and he looked every inch the King. If histrionically the new basso was all that could be desired, the same is to be registered of his delivery of the few passages given to King Mark. His big, sonorous voice was generously used by its possessor, who was a bright spot in one of the best performances of "Tristan and Isolde" ever presented on this stage.

Graham Marr made a most effective Melot, and judging from the work of this artist in a somewhat too small part, big things are to be expected from him in larger roles all through the operatic season.

The Isolde of the cast was Mme. Fremstad, whose delineation of the role is too well known to need extended comment. Suffice it to say that the soprano was in exceptionally good voice; she sang with great fervor and enthusiasm and was an inspiration to her colleagues. She won an overwhelming and richly deserved success. It would be easy to rhapsodize over Mme. Fremstad's Isolde were it not that all the superlatives already have been used in review of this artist's delineation of a role in which she has but few equals.

Julia Claussen, one of the most popular artists of the company, was the Brangaene, and a better one never has been heard in Chicago. To dismiss in a single phrase as superb an artist as Mme. Claussen is unjust; line after line could be written praising her Brangaene, but to say that vocally and histrionically she was perfection, will show Mme. Claussen in what high esteem she is held by the writer.

It was another source of pleasure to hear Clarence Whitehill sing the role of Kurwenal, in which he has won recognition in former years, and this was no exception to

Muratore's

TRIUMPH AS

"Werther"

Chicago Herald, Nov. 19, 1915:

By Felix Borowski.

Massenet's "Werther" was presented by the Chicago Opera Association last evening at the Auditorium, with the admirable Mr. Muratore in the title role.

While considerable interest attached to the revival of Massenet's composition—it had not been interpreted in Chicago since Jean de Reszke sang the part of Werther in 1894—it became evident during the progress of the entertainment that its chief fascination was less the music than the art of Muratore.

Not the eminent Caruso himself has been more enthusiastically acclaimed than was the French tenor last evening. There was a remarkable demonstration following the fall of the curtain at the close of the second act, and while Mr. Muratore began by sharing the homage of the multitude with Miss Supervia, he was constrained to end by occupying the stage alone, while his admirers waved handkerchiefs and whistled in their joy.

When Mr. Muratore sang in the Auditorium during the season of the Chicago Opera Company which preceded this one, Cleofonte Campanini hugged to his soul the hope that at last his organization had discovered a tenor who could meet Mr. Caruso upon his own field and perhaps even beat him on it. It seemed last evening that the hope has grown into a certainty. Only one other vocalist—Titta Ruffo—had stirred this public as Muratore stirred it at this presentation of "Werther." And the triumph of the French artist was not the triumph of a singer whose voice alone has moved the crowd. Mr. Muratore has proved on previous occasions that he has brains as well as voice; that he can deepen the musical message by histrionism of enviable skill. Not many tenors have made so stirring a figure of Werther as that which Mr. Muratore made.

While there may be differences of opinion in regard to the value of Massenet's creations, there can be no doubt that they are admirable vehicles for the exploitation of singers who understand their art, and who, like the hero of last night's performance, are able to make a character of the drama live and move and have his being. "Werther" is a quarter of a century old and there are portions of its score which sound curiously outmoded, yet there is much of it that is of tender charm; much that has been borne of true inspiration. Most of the finer moments occur in the music sung by the lover of Charlotte, and as Mr. Muratore bowed repeatedly to the applauding throng it may have occurred to him that great as had been his personal success that success in part belonged to the composer who had brought into being so admirable a role.

Chicago Examiner:

The fly-wheel of the performance was surely Muratore's splendid Werther. The Italians speak of "bel canto" and the French of "la belle ecole."

"Bel canto" is beautiful singing, and "la belle ecole" is a beautifully balanced union of singing, diction and action. It is broader by the inclusion of these several elements, and these elements are broader in that two of them at least, diction and action, have traditions of longer pedigree than those of any of the modern practicing arts. The Conservatoire brings into such close relationship the Comedie Francaise and the Opera that one is very much a reflection of the other.

Muratore's French is that of Phedre or "Le Medicin." It is music without the addition of his fine heroic tenor voice.

Now Appearing
with the
Chicago
Opera Company

Chicago Tribune:

The opera has never had its real chance here to become popular, possibly because the title role demands such singing as Mr. Muratore's. Among the connoisseurs, it is esteemed with "Manon," Massenet's best creation for the lyric theater, even though "Herodiade" disputes its title through its popularity.

But this work has its "cachet," its peculiar Gallic style, which is also peculiar to Massenet. There is pure joy in its cantilene and satisfaction in its dramatic fervor. It is a creation to be sung by sensitive interpreters for a sensitive audience.

Such a singer is Mr. Muratore, whose tone is not only a rich timbre in climaxes, but one of seductive beauty in mezza voce as well. Enunciation, inflection, nuance are his quick and faithful vassals, and the best traits of a great opera "school" is in his interpretation.

He "stopped the show" on his entrance, as the vaudeville phrase goes. Applause so insistent that it irritated many of the audience was the response after nearly every number. But it was the evidence of his exceeding popularity.

Chicago American:

MURATORE GETS WILD
PLAUDITS AS WERTHER.

By Herman Devries.

Another link was added last night in the chain of glorious retrospection with which Chicago will re-live the opera season of 1915-16.

The presentation of Massenet's opera, "Werther," founded on the celebrated story of "Das Leiden des Jungen Werthers," by Goethe, could almost be summed up in review by one word—Muratore.

The great French tenor, returning to us after two years' absence, was the alpha and omega of this lyric opera and its interpretation. Before the glowing art of this histrionic and vocal organization we lay down our arms of criticism to take up the cymbals of joyous, enthusiastic, loud sung acclaim. And we were not alone in our hymn of praise—the audience outstripped us in its demonstration, for its hymn became a veritable shout! Indeed, passionate plaudits did not suffice as an expression of enthusiasm to some wildly appreciative male listeners, for they employed the favorite noise of their boyhood and whistled when their bravos ceased to seem an adequate vehicle for emotion!

Seldom has the Auditorium witnessed a more sincere outburst, a more unbridled spontaneous crescendo of enthusiasm as that of last night in honor of Lucien Muratore.

The public has said it more forcibly than I—Muratore is THE tenor of this year's company.

He is in glorious voice, first of all. This means that he has the power to express every phase of the emotion, passion and sentiment with which he colors the character of Werther. The quality of the organ is pure gold. In unstinted throatfuls he lavishes streams of melody and beauty of tone in the ingratiating Massenet music. In creating nuance he is a master. In artistry, vocal and histrionic, he is unsurpassed. His stage presence is one of poise, dignity, charm; he inspires the nameless confidence born of the most complete reliance in all of his powers. And touching all with a peculiar and unique personality, is his omnipotent intelligence. Lucien Muratore is really a great artist—a great tenor and a great actor.

Muratore's presence seems to have been the greatest reason to be of the revival of "Werther."

the rule. He was a potent factor in making the performance one of the best heard in many years at the Auditorium.

The work of the orchestra was excellent; not so the chorus. Wagner was probably right in eliminating choristers from most of his operas. They often spoil a work, and in the first act of "Tristan" they pretty nearly succeeded in destroying the good ensemble of the performance. Fortunately, the chorus has little to do and the criticism is made only as a matter of record.

"Werther," November 18.

After an absence of many years Massenet's "Werther" was revived at the Auditorium by the Chicago Opera Association. Campanini elected to reintroduce his leading tenor Lucien Muratore in one of his best parts and indeed the choice of the general manager was a happy one, as the French tenor never had been heard here to such advantage as displayed in his portrayal of the Goethe hero. No tenor ever has been more enthusiastically received than was Muratore, who won a series of ovations rarely registered in Chicago. At the conclusion of each act the French tenor was recalled with his colleagues time after time upon the stage until finally the modest artist was pushed alone on the stage and the audience for a few minutes gave way to its enthusiasm and pandemonium reigned supreme at the Auditorium momentarily, and all through the course of the opera Muratore was repeatedly interrupted by salvos of applause. The public compelled him to repeat the aria in which the great tenor reached the acme of his truly wonderful art. Muratore is the idol of the Chicago public and his popularity certainly is well deserved. He gives always without any reserve the best that is in him and his delineation of "Werther" was superb vocally and dramatically. Muratore not only is a wonderful singer, but also a most capable actor. He guides his voice with intelligence and never leaves anything to good luck; he knows exactly how to use his organ and he uses it with consummate art. He sang gloriously and is without doubt the sensation of the season. His acting in the last act would have been a credit to many a famous actor.

Muratore was well seconded by his colleagues and the ensemble was all that could be desired. Supervia Conchita made her debut as Charlotte. The young Spanish soprano revealed an interesting study of the part, even though the dread of a first appearance may have been responsible for the timidity manifested in the first two acts. Miss Con-

chita's voice is limited. The highest register is sweet and clear, but her low tones are not so good. The role of Charlotte may not suit her as well as some others in which she is billed to appear, so final judgment on the merit of this very young artist will have to be deferred to a later date.

Hector Dufranne was a fine voiced Albert. The one year's enforced rest has been most beneficial to this artist, who has returned to these shores in excellent vocal condition. Constantin Nicolay as the Bailiff was capital. His singing of the part was excellent and the role is one of the best in which the popular basso has been heard here.

Rodolfo Ferrari also made his bow for the first time to a Chicago audience on this occasion and he directed Massenet's score with good taste and intelligence and will prove an asset to the organization. The other roles were in good hands and though the music written by Massenet in this opera is not inspiring, "Werther" was pleasurable, and by saying so the highest compliment has been paid to the Chicago organization, as this opera is among the bores of the theatre to the present reviewer.

"Boheme," November 19.

The performance of "Boheme" given outside of the subscription on Friday night brought out society and musicians in such large numbers that the vast Auditorium (barring the boxes) was packed to its limit. Melba in the role of Mimi, in which she has been heard here so many times, again triumphed and had her public at her feet. She was given ovation after ovation and so great was her success that astute General-Manager Campanini rushed between acts to see the great diva in her dressing room and made arrangements whereby next Wednesday evening she is to appear again, as Violetta in "Traviata."

Bassi won an overwhelming success as Rodolfo. He shared with Mme. Melba in the triumph of the night.

Irene Pawlowska was excellent as Musette and this young soprano graduated with great honor from the light opera class in which she appeared last season to grand opera, where her place among the stars in the near future is awaiting her, providing she calms down and restrains her exuberant temperament. Marcel Journet was a sonorous and effective Colleen. Mario Ancona's Marcello left nothing to be desired. Likewise Francesco Federici made the best of his small role and rounded out a very capable cast.

Ferrari at the conductor's desk read the score satisfactorily and the stage management helped in making the performance meritorious.

"Monna Vanna," November 20 (Matinee).

Fevrier's "Monna Vanna," which had its first Chicago performance by the same company on January 28, 1914, was revived on Saturday afternoon with Marguerite Beriza, replacing Mary Garden in the title role; Lucien Muratore was again in the Prinzevalle, the part of Guido was sung by the new French baritone Maguenat, Marco was given to Journet and Nicolay was again Trivulzio.

Campanini conducted and as ever his reading of the score was inspiring, and he brought out to its full extent the few melodies in this music drama. The brilliant conductor also was able to keep down the brasses, a high achievement, as the majority of the conductors nowadays seem bent on covering the voices of the singers. Not so with Campanini, who modulates his orchestra at will, thus giving a chance to the singers to utter the composer's message in detail. Even in the fortissimo passages the words of the singers were audible. The same congratulatory remarks were made when the opera was first produced in Chicago, but it is worthy of saying once more that Campanini can dominate his orchestra at all times, while other conductors often allow their orchestra to get away from them.

Muratore, the hero of the present season, was again in glorious voice and his singing of "Elle e moi Vanna" was one of the best bits of work heard from this great artist. The public by prolonged applause showed its admiration for the interpreter of the role of Prinzevalle. Muratore is the lion of the season and his drawing power as a box office attraction is growing after each performance.

Marcel Maguenat made a hit as Guido, and it may be said in favor of this young French baritone that he sang with fervor and intelligence and histrionically he brought out faithfully the episodes of the part.

In the title role Marguerite Beriza was a revelation. She sang gloriously and made a most favorable impression at this her Chicago debut. She is no doubt a most valuable asset to the company and the debutante's success with the public presaged well for future appearances. She looked handsome and her diction and poise also won many admirers. Beriza's Monna was an exquisite piece of vocal attainment, a poetic picture of love and resignation.

Marcel Journet's large organ was displayed to splendid advantage, and he was for a good part responsible for the good ensemble of the afternoon. Nicolay, one of the most reliable artists of the company, repeated his former successful appearance as Trivulzio. The balance of the cast

was highly satisfactory and the settings of Monna Vanna were sumptuous.

"Lucia," November 20 (Evening).

At the first popular performance "Lucia" was presented with Florence MacBeth in the title role. The distinguished soprano is a remarkable singer whose vocal pyrotechnics always have captured her audiences. She was in glorious voice and in the "Mad Scene" her success knew no limit. The audience was frantic in its demonstration and their approval was justified, as Miss MacBeth has seldom been heard to such good advantage.

A new Greek tenor, Costes Moreas, made his debut in the difficult role of Edgardo. Mr. Moreas, who it is understood is a protege of Charles G. Dawes—one of the good angels that look after the financial welfare of the Chicago Opera Association—is the possessor of a voluminous and glorious tenor voice, but seems as yet in the pupil class. The young Greek tenor is ill at ease on the Auditorium stage, but young talent should be encouraged and the writer hopes that Mr. Moreas' career will be a most successful one. Far from being discouraged at his first attempt he should feel that more experience will help him considerably. No doubt he has in him the material necessary for the operatic stage. Hazel Eden made a successful debut as Alisa, Federici voiced the part of Ashton most commendably. Arimondi was a vigorous Raimondo. Attilio Parelli conducted with his customary verve and precision and under his baton his orchestra gave an illuminative reading of the worn old score.

John Powell Plays MacDowell D Minor Concerto with New York Symphony Orchestra.

Pianist Gives an Impressive Performance.

John Powell does not affect the lion's mane or the esthetic neckties of the public's favorites, but he can take his place as a concert pianist beside the best of them. His free and easy manner on the stage and his more comfortable than graceful poses by no means mar the virility and breadth of his loud passages, or the delicacy and admirable clearness of his quieter moments. In MacDowell's D minor concerto for piano and orchestra, which John Powell and the New York Symphony Orchestra performed in Aeolian Hall, New York, last Sunday afternoon, November 21, all the best qualities of the pianist were in evidence. It was indeed a triumph for American art, though neither Edward MacDowell nor John Powell ever sought to borrow any reflected glory from their flag. They are artists both, and it was a noble tribute which the living pianist paid to the dead composer in interpreting his brilliant and beautiful concerto so superbly last Sunday. Six times was John Powell called back before the audience would allow the concert to continue. And after the outburst which the concerto and the performance caused the otherwise interesting suite by Bruneau had some difficulty in finding its way to the audience's sympathy center. This suite consisted of music selected from the opera on Zola's book, "L'Attaque du Moulin" (the attack on the mill), which had some vogue about twenty years ago.

Chausson's symphony in B flat, with which the concert began, is an admirable work alike in structure, thematic development and orchestration. Judged by the Beethoven-Brahms standard—which rightly or wrongly is unquestionably the standard by which symphonies are gauged—there is no denying the fact that Chausson's work lacks the noble themes and cosmic breadth of his Teutonic predecessors.

ST. LOUIS PAGEANT CHORAL SOCIETY SINGS "SAMSON AND DELILAH."

Saint-Seens Work Well Handled by Choir and Soloists—Julia Clausen Gives Song Recital at Liederkranz Club.

St. Louis, Mo., November 17, 1915.

The St. Louis Pageant Choral Society of 200 voices, Frederick Fischer conductor, assisted by the St. Louis Symphony Orchestra, gave its first concert of this season, November 16, Saint-Seens' "Samson and Delilah" being the work performed. The soloists of the evening were Kathleen Howard, John Campbell, Horatio Connell, Louis Bauer, R. H. S. Koch and D. F. Monahan. Much praise should be accorded Kathleen Howard as Delilah, who sang from memory her entire part in a most dramatic manner. John Campbell as Samson received much applause for his excellent rendition. The chorus showed great improvement and sang true to pitch and with precision.

JULIA CLAUSSEN AT LIEDERKRANZ CLUB.

On November 13, Julia Clausen, contralto, with E. P. Stamm at the piano, gave the members of the Liederkranz Club a most delightful song recital of seventeen numbers in German, French, Swedish and English. Mme. Clausen's wonderful voice kept the audience entranced from the first until the very last song.

MAY BIRDIE DITZLER.



Photo by Garo.

Nicola Oulukanoff Wins Distinction

Nicola Oulukanoff, Russia's distinguished baritone, is today among the most interesting personalities before the music loving public of America. The artist was born at Astrakhan in Russia. He studied three years at the Imperial Dramatic School of Petrograd and two at the Philharmonic School of Moscow. Later he went to Italy, where he perfected his technique under the famous Luigi Pizzoloso. In 1903 he made his debut in Moscow, and thereafter toured Europe with phenomenal success. While in Paris, he came under the notice of Mr. Russell of the Boston Opera, who immediately engaged him. Since coming to America, he has appeared with equal distinction in concert and opera.

As an artist, Oulukanoff is endowed with exceptional capabilities. His voice is resonant and powerful, yet of singular beauty of tone and flexibility. He interprets with emotional sincerity and dramatic effect, and as an exponent of Russia's music is without rival.

As founder and musical director of the Russian Music Society, recently organized in Boston for the purpose of introducing to America the best works of Russia's greatest composers, Oulukanoff is the central figure in a movement that should grow to national proportions. The Society has its headquarters in the famous baritone's magnificent studio-salon in the Gainsboro Building, Boston, and it is there that its initial series of six concerts will be given during the present season. The second of these, which will take place on the afternoon of December 28, will be devoted exclusively to the founders of Russia's music.

BOSTON OPERA SEASON OFFERS REAL DELIGHTS.

Pavlowa Ballet an Artistic Success—Tamaki Miura Captivating in "Butterfly"—Splendid Work by Leading Artists.

BOSTON OPERA HOUSE.

Symphony Chambers, }
Boston, Mass., November 20, 1915. }

Following an operatic "First Night" that proved to be one of the most brilliant Boston ever has witnessed, the Rabinoff-Pavlowa combined opera and ballet has continued an artistic and dramatic crusade which has more than fulfilled the high expectations of the unique organization. The splendid success of the opening representation has been reported previously. Subsequent performances have been no less successful, and once again the conversation of musical Boston is concerned primarily with "Our Opera."

"Carmen," November 16 (Repeated also November 19).

After opening with "The Three Kings" on Monday night, the Boston Opera Company gave on Tuesday Bizet's "Carmen."

Mme. Gay's reappearance was the occasion of an enthusiastic greeting. Her Carmen is justly celebrated, and in this instance she again proved herself a remarkable singing actress. Particularly praiseworthy was her excellent rendition of the "Seguidilla" in the first act. Much interest was attached to Baklanoff's Escamillo. His superb voice and histrionic skill seldom have been exhibited to better advantage. Throughout, his work was dashing, vigorous and picturesque.

May Scheider as Micaela presented an artistic and agreeable impersonation. Her voice fits the part, and is exceedingly ingratiating in effect. Her aria in the third act was especially well done. Belle Gottschalk as Frasquita endowed her small part with much distinction. She has a charming and cultured voice and sings with ease and freshness.

The participation of Mme. Pavlowa and her dancers in the second and fourth acts was a feature of the performance. The intoxicating appeal and gay abandon of the Spanish dances made a new and fuller contrast from the ugly tragedy of Carmen's end.

All in all, the performance was a notable success. Cur-

tain calls were numerous for the principal artists, while the work of the ballet was applauded enthusiastically.

"Madame Butterfly," November 17.

The appearance of the dainty little Japanese prima donna, Tamaki Miura, in the role of Cio-Cio-San, was the occasion of a record attendance and record breaking applause. Diminutive Miura is an accomplished actress; rarely here has the part been interpreted with more freshness, pathos and grace as were true of her conception. From curtain to curtain her impersonation was appealing and realistic. Mme. Miura's voice is well trained, but childlike in texture. Her high notes are pure and occasionally beautiful, but the chief charm of her singing is its pliant emotionalism; she expresses joy joyously and sorrow with exceeding sadness. Riccardo Martin gave his familiar Pinkerton.

The cast of the opera was as follows:

Cio-Cio-San	Tamaki Miura
Suzuki	Elvira Leveroni
Pinkerton	Riccardo Martin
Sharpless	Thomas Chalmers
Conductor, Agide Jacchia.	

After the opera, Mme. Pavlowa and her company gave the ballet, "Snowflakes," from Tschaikowsky's Nut-Cracker." The scenic effect was beautiful and the dancing exquisite.

"Tosca," November 18.

The cast of the "Tosca" performance was as follows:

Cavaradossi	Giovanni Zenatello
Scarpia	George Baklanoff
Angelotti	Alfred Kaufman
Sacristan	Paolo Ananian
Spoletta	Romeo Bosacchi
Sciarrone	Giorgio Puliti
Tosca	Luisa Villani
Conductor, Agide Jacchia.	

Th performance was generally excellent. Mme. Villani's Tosca was refreshing, intelligent and free of much of the melodrama that generally detracts from the role. She sang well. Zenatello as Cavaradossi gave a splendid

impersonation; his voice never was better nor his acting more spirited. Baklanoff triumphed superbly.

Much applause marked the performance, and there were many curtain calls.

Mme. Pavlowa's Egyptian ballet, which followed the opera, was an original and beautiful dance.

"Pagliacci," November 20 (Afternoon).

Nedda	Maggie Teyte
Canio	Giovanni Zenatello
Tonio	George Baklanoff
Beppo	Romeo Bosacchi
Silvio	Giorgio Puliti

Conductor, Roberto Moranzoni.

Miss Teyte appeared here for the first time as Nedda. She sang well the air in the first act. Zenatello's Canio has frequently been applauded here. His interpretation, as usual, was vigorous and effective. Baklanoff was an exceptional Tonio. All in all, the performance was a complete success.

Mme. Pavlowa and her dancers contributed the beautiful and artistic ballet, "Coppelia," to the general excellence of the evening.

"Butterfly," November 20 (Evening).

The only change in the performance of Wednesday evening was the substitution of a live baby for the most unlife-like doll previously used in the second and third acts.

V. H. STRICKLAND.

MARY ZENTAY, A GIFTED VIOLINIST.

Her First American Appearance Crowned with Success.

Mary Zentay, the gifted young Hungarian violinist made what was in reality her New York debut on Thursday evening, November 18, when she played Sarasate's "Zigeunerweisen" before the Cameo Club Salon at the Waldorf-Astoria, New York.

Miss Zentay is a remarkably gifted artist, and her interpretation of this number was fascinating. She plays with a virility and an abandon that are unique. Technically she is well nigh impeccable, and her interpretations are masterly. Her audience was literally carried away with the beauty of her playing, and demanded an extra. In Mozart's arrangement of a Gluck theme of a pastoral nature she displayed her innate ability to make this beautiful in its very simplicity. It was an interpretation to delight the hearts of all who heard.



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CHICAGO.

(Continued from page 17.)

ents and friends of the pupils and to give the pupils an opportunity to sing in public. The pupils who took part last Sunday were Rita Thomas, who sang the aria from "Madame Butterfly" with admirable feeling; Frances Witmer, a contralto with a voice of rich, sympathetic character, who sang "Heiden Roslein" (Schubert), "Out of My Soul's Great Sadness" (Franz) and "Last Night" (Kjerulf); Edna White, who was heard to advantage in "Spring Song" (Becker) and "Marie" (Franz); Miss Bell, a young singer with an agreeable voice of good range and quality, and Angelina de Freest, a soprano with a voice of good volume and quality. She sang songs of Strauss, Coquard and James H. Rogers.

A trio, consisting of Rachel Steinman Clarke, violinist; Louise Smith, cellist, and Esther Hirschberg, pianist, played two movements from the E minor trio of Rubinstein, making a pleasing change in the afternoon's program.

Edward Clarke, Rachel Steinman Clarke and Earl Victor Pahl will appear on the big musical course in Indianapolis, December 1; Hiram, Ohio, December 6; Conneaut, Ohio, December 7; Lima, Ohio, December 8; Evanston Woman's Club, December 14, and the Ravenswood Woman's Club, December 31. Edward Clarke has been engaged to sing the baritone part in Gounod's Mass at Aurora, Ill., December 10. Rachel Steinman Clarke will appear at the Francis Parker School, November 24.

MARY WOOD CHASE SCHOOL NOTES.

On December 2 Dorothy Meadows will interpret "A Man's World" for the members of the Klio Club, and on December 9 for the Hawthorne Club.

At the Grand Opera Tea, to be given December 7 at the La Salle Hotel, the program will consist in the dramatic and musical interpretation of the opera "Louise," with Hanna Butler, soprano; Dorothy Meadows, reader, and Mrs. Charles Orchard, accompanist.

Marie Lydia Standish directed the plays "La Cluene du Roi," by Henry Lamdan, and a short comedy by Anthony Mars, given by the French Club, of which Mme. Standish is the director, on Wednesday, November 17, at the home of Mrs. Dorr E. Felt.

Elizabeth Logan, of the faculty of the piano department, will have charge of the music in the Hyde Park Presbyterian Church.

A studio musicale was given Saturday afternoon, November 13, by pupils, who played with intelligence and musical feeling.

NEUMANN'S CONCERTS.

Albert Spalding will come to Chicago for a violin recital, Sunday afternoon, December 5, at the Illinois Theatre, under the direction of F. Wight Neumann. Mr. Spalding will play selections by Handel, Veracini, Lulli, Mozart, Paganini, Wagner-Wilhelmj, Brahms-Joachim, Edwin Grasse and Vieuxtemps.

Percy Grainger, composer and pianist, will make his first appearance in Chicago in a recital Sunday afternoon, December 12, at the Illinois Theatre, under the Neumann direction. Charles W. Clark, the Chicago baritone, will also appear in recital, Sunday afternoon, December 26, at the Illinois Theatre, under the same direction.

Augusta Lenska, prima donna contralto of the Theatre de la Monnaie, Brussels, and the Royal Opera, Graz, will be heard in a joint recital with Carl Friedberg, pianist, at the Blackstone Theatre, Sunday afternoon, November 28, at 3.30 o'clock, under the direction of Mr. Neumann.

CHICAGO MUSICAL COLLEGE ITEMS.

Recitals under the auspices of the Chicago Musical College scheduled to take place in the Ziegfeld Theatre, are as follows: Saturday morning, December 4, recital by violin students, with David Hochstein as guest artist. Saturday morning, January 15, William Wheeler, New York tenor, will sing, and January 27, Eva Mylott, contralto, will be the visiting artist.

The program given last Saturday morning in the Ziegfeld Theatre by students of the preparatory piano department drew the largest crowd to the theatre that has ever attended a preparatory recital. When the theatre is completely filled a few less than 800 persons are seated, and last week's program taxed the capacity of the Michigan avenue playhouse.

CHICAGO ARTISTS' ASSOCIATION CONCERT.

The second meeting of the Chicago Artists' Association, for the present season, occurred on Tuesday afternoon last, in the Florentine Room of the Congress Hotel, the program being presented by Marie Sidenius Zendt, soprano, and Hugo Kortschak, violinist, with Isaac van Grove, accompanist. Mrs. Zendt, one of the leading local sopranos, sang exceedingly well two groups of songs, while Hugo Kortschak, of the faculty of the Walter Spry School of Music, is an artist who has appeared in this city so many times that he needs no further praise than to say that he was in his usual fine form. His accompaniments

were exquisitely played by Isaac van Grove. Short speeches by the various members of the board were of interest; particularly so that of Mrs. Louis Yager, who said that the association closed last season with 200 members, and at the last count there were 470 members, the last three being John Alden Carpenter, Mrs. Carpenter and Carrie Jacobs Bond. These names are surely an evidence of the far reaching interest taken in this organization.

DOROTHEA NORTH FILLING MANY ENGAGEMENTS.

Dorothea North, soprano, is filling many engagements since her return from the East, where she spent the vacation period. She sang at Lake Forest, Ill., November 13; Lansing, Mich., November 16; will sing at Nachitoches, La., November 26; Laurel, Miss., December 1; Oxford, Meridian and Hattiesburg, Miss., in the near future.

SPRY SCHOOL NOTES.

Alexander Raab, Hungarian pianist, will conduct classes for advanced students. Information will be furnished by the secretary of the school.

James Whittaker has taken a position on the Chicago Examiner as music critic. He will be heard later during the season in a piano recital.

Alfred Calzin, assisted by Isabel Richardson, soprano, will give a recital Tuesday evening, November 23, in Assembly Room, Fine Arts Building.

Walter Spry has just issued a concert circular with the review of his appearance at the biennial convention at Los Angeles of the National Federation of Music Clubs.

Greta Torpadie Sings in Baltimore.

On Wednesday, November 17, Greta Torpadie, the young Swedish singer who is well known in New York by reason of her miniature operettas and costume recitals, was heard in Baltimore at an important charity concert for the benefit of the French and Italian war fund. The concert was arranged by Mrs. Kirby Flower Smith, who is prominent in Baltimore, and was attended by a large audience composed of the city's fashionable and musical people.

Miss Torpadie sang several groups of quaint songs in French and English, in costume, and accompanied herself on a guitar. Another feature of the concert was the singing of national hymns by a large chorus.

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New York Recital,
November 16th

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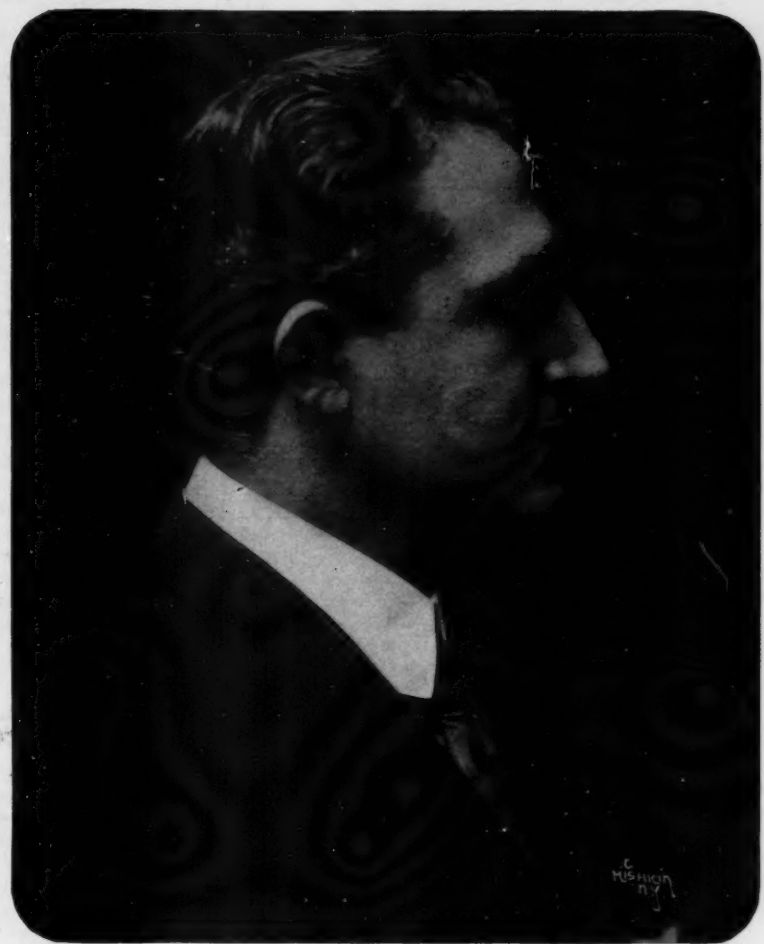


Photo by Mishkin

The Distinguished Baritone Pasquale Amato

has returned from his Fall Tour in time for the opening of the Metropolitan Opera. The following press excerpts show the high esteem of this artist on the concert platform.

Chicago American

BY HERMAN DEVRIES.

OVATION FOR AMATO.

Mr. Amato's voice has the color of his native sunshine. He was in excellent mood and responded to several encores, among them Frank La Forge's "A Message" and "Jeunes Filles," by Weckerlin. These were the means of displaying some wonderful high notes, high G and A naturals of which Caruso himself might justly be proud, so ringing and splendid in quality and surety were they. After his third group, a storm of applause that became a veritable ovation broke over his head. Recalled countless times, Mr. Amato responded with a number of encores and the wildly enthusiastic audience gave him a frantic demonstration after the "Largo al factotum" from the "Barber of Seville," which they interrupted by applause and cries of bravo before he had finished the aria.

The Cleveland Leader

AMATO THRILLS CONCERT CROWD.

If there is such a thing as "style" to a vocalist that is one of the distinguishing features of Amato. He is a supreme artist with a rare voice. He has a compelling personality and a grace on the concert platform that is rather difficult for an operatic singer.

Instead of having mood created for him by an orchestra and scenic accessories, he knows how to create his own atmosphere in the opening phrase of a song. And yesterday, which seems to me to have offered a grilling test, he did create that atmosphere and it was felt, understood and enjoyed by his audience.

His program ranged through Scandinavian, French, German, Russian, Finnish and Italian songs, from the seventeenth century to the present, including a group in English.

Without a doubt he conveys most to an audience in highly colored and dramatic numbers like the prologue from "I Pagliacci" and the "Chanson de Mephistopheles" of Moussorgsky, which closed the first part of his program.

But he also gave splendid renditions of old Italian and French folksongs.

second group, of older French and Italian songs, his accuracy in shading, his unflinching taste became more apparent. His big baritone has the suggestion of unlimited power under perfect control. The smoothness of its production in long passages excites wonder, as well as the sweetness of its quality, with its great strength.

Cleveland Plain Dealer

BY JAMES H. ROGERS.

The audience was not only large, it was extremely, one is tempted to say, wildly enthusiastic. Had Mr. Amato so delighted an audience in his native Italy it would no doubt have been all up for Amato, and hate in the air.

But we are a staid folk. Nevertheless, the recurrent and long continued applause, which mounted to a veritable tempest after the "Pagliacci" prelude, and the Figaro air from "The Barber of Seville."

Mr. Amato has every quality that betokens the finished artist: a voice of sonorous beauty, that melts at will to tenderness; a delivery of polished elegance, impassioned, ingratiating, sombre, gay, airy, as the mood demands, and the indefinable and precious attribute called magnetism.

The Ohio State Journal, Columbus

The famous baritone appeared in Columbus for the first time last evening. The audience, which was large, was his entirely after the first number, and its enthusiasm grew with each song, as the beauties of his tonal variety were more and more revealed. The very first number, a group of three French songs, proclaimed his artistic stature, even though the power he displayed in them was chiefly a power of restraint. In the

Capital, Des Moines

Amato is as pleasing as ever and sang a charming program made up largely of love and folksongs. Only two numbers were given in English.

Amato's tones are pure and velvety and possess a quality which has a soothing effect on the listener. He sings expressively and with little effort. His smile is so winning that his audience is prepared to like him before he begins to sing.

The Bridgeport Telegram

PASQUALE AMATO'S SUCCESS INSTANTANEOUS AND MARKED.

Accustomed to swaying his audiences by the irresistible magnetism of his voice and delivery even in much larger cities and before vaster audiences, Mr. Amato's success here was instantaneous and pronounced.

His charm lies in his soulful delivery and the remarkable quality of his voice, which is a big commanding baritone of excellent schooling which is equally flexible in softest piano and finished in liquid mordant. Mr. Amato handles his brilliant voice with perfect control and true to every note and exaction.

Nature has indeed lavished gifts upon him, for in addition to his marvelous voice, of which one would never tire, he has temperament, sympathy, intelligence, a handsome presence and a distinguished personality.

The finest and most widely recognized baritone of the age—finest in beauty of voice, in taste and artfulness of execution—had a great welcome that indicated how he had conquered New York. The audience could not have enough of him, demanding repetitions and encores repeatedly. All his offerings were received with eager enthusiasm by the cultured and select audience. He was applauded time and again and, convinced of the sincerity of the approbation, with true generosity added to the program.

He was in superb voice and sang a difficult and taxing program of songs magnificently. He fully lived up to his reputation as a soloist. His program was an admirable example of the artistic song-recital, which called for much resource and a command of several languages.

The smooth resonance of his voice, the ease of his tone emission, the clearness of his diction and the elegance of his style were a few of the qualities which should be emphasized.

His delivery is characterized by a wealth of temperament that led him to involuntary dramatic expression in "Trois jours de vengeance," which gave marked proof of this attribute. So moved was he by the song that he actually wept himself.

In "Pagliacci" the glorious tones of Mr. Amato's voice thrilled everyone. He sang the prologue with dramatic fervor and every expectation concerning his art was fulfilled many times over.

First Methodist Church yesterday afternoon for the appearance of the "Emperor of Baritone," Pasquale Amato, under the auspices of the Wednesday Afternoon Musical Club. At no time in the history of this excellent organization has the subscription list been so large.

Mr. Amato was graciousness itself in his reception of the cordial greeting he received from his audience. He frequently responded to encores, and reserved for the last a selection that rivaled the prologue from "I Pagliacci," his piece de resistance.

The final encore, demanded by the enthusiastic audience, was an aria from "Le Marriage de Figaro." The fact that Amato is a great actor as well as a great singer, added much to the pleasure of the afternoon. His versatility enabled him to enter at will into the pathos or into the lightness of the composition. His expressive countenance conveyed to the audience all that his temperament put into the colorful tones of his wonderful voice.

This great singer seems gifted as a linguist, too, singing German, French and even the harsher English with the same perfection given to his liquid Italian tongue. One whose native tongue is German, said, "He sings German like a native."

The Farmer, Bridgeport

AMATO'S VOICE THRILLS THrong OF MUSICIANS.

Wednesday Afternoon Musical Club's Audience Wild With Enthusiasm.

Signor Pasquale Amato sang. The words are sufficient. There is none in any language which could sound one exquisite tone of his matchless voice and to attempt to describe it is to belittle it. Signor Amato's voice only can live in the memories of those who have heard it. They who have not been initiated into

its beauties have missed something with which the pen, mighty as it is, can never supply them. For an hour and a half a huge audience of rich and poor and old and young was made kindred by a voice. Signor Amato the man was handsome in appearance, and charming in manners, but Signor Amato the voice was not to be compared with any other baritone voice.

Waterbury Republican

Signor Amato's opening number, "Beau Soir," by C. Debussy, won the audience to him at once and from its conclusion to the end of the program the artist and the house were on the best of terms. "Trois Jours de Vengeance" and "Fetes Galantes" were so delightfully sung that an encore was insisted on and La Forge's "To a Messenger" was cheerfully given.

His next number, two Italian and three French songs, displayed the variety of his tones and the versatility of his expression.

Signor Amato's last number was another generous group of songs which brought out the flexibility of his fine baritone and in some of which he was able to display a sweetness of high tones which any tenor might envy.

Waterbury American

Signor Amato's voice is a baritone of great compass and remarkable beauty and richness of tone, and he sings with all the dramatic fire and abandon of the true artist, who has mastered the technicalities of his work, and yet loses his own personality in his deep appreciation of the beauty of the words and music he is singing. His program last evening was so varied that his versatility and the greatness of his repertoire were well demonstrated.

Bridgeport Daily Standard

"EMPEROR OF BARITONES" PROVES RIGHT TO TITLE AT MUSICAL CLUB'S CONCERT.

Enthusiastic Audience of Music Lovers Delighted by Versatility, Range and Music Mastery of Pasquale Amato.

A record audience nearly overtaxed the seating capacity of the

LEO ORNSTEIN EXCITES LIVELY INTEREST AMONG BOSTONIANS.

Prophet of Ultra-Modern School Defies Set Conventionalities—Gives Fine Exhibition of Piano Playing—Apollo Club Launches Forty-fifth Season—Copley-Plaza Morning Musicale.

Symphony Chambers,
Boston, Mass., November 20, 1915.

Leo Ornstein, the composer-pianist, gave his first recital here in four years on the afternoon of November 16 at Steinert Hall. His program was as follows: Vannin, "The Night" and "The Waltzers"; Scott, sonata, op. 66; Ravel, "Oiseaux Tristes" and "Valse Nobles et Sentimentales"; Albeniz, "Rondena"; Ornstein, "Improvisata," "Impression de la Tâmise" and "Wild Men's Dance"; Korngold, "Fairy Pictures."

Whatever significance one may attach to Mr. Ornstein's art, it has still the merit of being different. He came widely heralded as a prophet of the ultramodern school, and his audience was both large and representative, including many fellow pianists of more than local fame. Mr. Ornstein himself appeared in a sack suit. He looked the audience over—casually, to be sure—and then proceeded to the business of playing. Thereafter, he might have been in the seclusion of his own studio or the middle of the Sahara for all the interest he manifested in his hearers. There were plaudits, of course, but to these he prescuted a distinctly disapproving back. Such conduct peeved many and amused others, but there is something to be said in its favor. In these days the matter of applause has degenerated into a more or less perfunctory ritual, and, while novel, it is none the less a pleasure to witness a performer who is daring enough to ignore conventions and sincere enough to let his art stand or fall upon merit alone.

Apart from externals, Mr. Ornstein is an artist of exceptional ability. He attacks the most impossible rhythms with a concentrated enthusiasm that is irresistible, while at times the brilliance of his technic is almost uncanny. Although the whole of his program came under the head of what is termed the "ultra-modern," it nevertheless included wide variety in that field. Most distinctive and least familiar were the two pieces by Vannin and Mr. Ornstein's own group. The former are more delineative, the latter more impressionistic—save the "Wild Men's Dance," which partakes in abundance of both characteristics.

APOLLO CLUB INAUGURATES FORTY-FIFTH SEASON.

The Apollo Club, Emil Mollenhauer conductor, gave the first concert of its forty-fifth season in Jordan Hall on the evening of November 16. Evelyn Scotney, soprano, assisted. The program was varied and well balanced, though notably lighter than those of previous years. There was no diminution, however, in the artistic efficiency of the club. Throughout, the ensemble was splendid, while the choruses, ranging from "A Mighty Vulcan," by Cadman, to "The Brownies," by Nentwich, were sung with admirable precision and spontaneity. Mme. Scotney's intervening solos proved welcome interludes. Her selections were unusually happy—especially Thomas' "Je Suis Titania," which she interpreted with consummate art. As at past performances, incidental solos were also rendered by Bruce Hobbs, tenor, and Alfred F. Dinghausen, baritone.

In spite of the Opera and rival concerts, the hall was filled to an overflow with a highly enthusiastic audience.

THE SYMPHONY CONCERTS.

The Boston Symphony Orchestra gave its fifth pair of concerts in Symphony Hall on Friday afternoon and Saturday evening, November 19 and 20. The program was limited to two works—Bruckner's seventh symphony in E major and Mozart's concertante symphonie for violin and viola, K. op. 364. The latter was presented here for the first time in its entirety.

Mozart's rather long concerto was rendered by Messrs. Witek and Ferir, the double cadenza by Helmesberger being used. The playing of the two virtuosi was admirable, but the accompaniment at times left much to be desired. Moreover, the concerto is much too long. Of the three movements, the second alone is outstanding in its haunting rhythm and the melancholy beauty of its phrases.

MORNING MUSICALS AT COPLEY-PLAZA.

The second of the series of morning musicals under the direction of S. Kronberg took place at the Copley-Plaza on November 15. The event was an artistic success and in every way delightful to the large audience present. The participating artists were: Martha Richardson, soprano; Vernon d'Arnalle, baritone; Yolanda Mëro, pianist, and Albert Stoessel, violinist. M. Eisner and Elmer Wilson were accompanists.

Mme. Richardson, who was known to Boston during her student days, sang arias from Massenet's "Herodiade" and "Thais." Her voice is brilliant, yet warm, and her work indicative of both artistic and dramatic insight. Mr. d'Arnalle was heard locally for the first time. He was particularly good in the three little folksongs, "L'Angelus," "A Serenata Mia" and "Castigliana." Mme. Mëro, whose art is thoroughly appreciated here, played pieces by Mendelssohn, Brahms, Vogrich, Debussy and Liszt. Mr. Stoessel's numbers included Vieuxtemps' concerto in A minor, Beethoven's romanza in G major, Brahms-Joachim's "Hungarian Dance" and, for the first time, his own minuet, "Crinoline." His work was remarkable in its vivid fluency and pure technic.

FARRAR AND ASSOCIATES GIVE SECOND CONCERT.

An interesting and well contrasted program was given in Symphony Hall on Sunday afternoon, November 14, when Geraldine Farrar, soprano; Reinald Werrenrath, baritone, and Ada Sassoli, harpist, were heard in their second concert here this season. The soloists were assisted by an orchestra of symphony players, under the leadership of Ernst Schmidt. Richard Epstein was accompanist.

The concert began with Weber's overture, "Euryanthe," played by the orchestra. Miss Farrar's selections included three arias from Mozart's "Don Giovanni," Thomas' "Mignon" and Puccini's "Madame Butterfly," and four songs by Moussorgsky, Schumann, Grieg and Gretschaninow. Her work was excellent. Mr. Werrenrath sang an aria from Donizetti's "Don Sebastiano" and Chadwick's "Lochinvar." He was in fine voice and showed all that mastery of interpretation which invariably distinguishes his work. Miss Sassoli's harp playing was also a feature of the program.

ELMAN WITH NEW YORK SYMPHONY.

Assisted by Mischa Elman, the New York Symphony Society gave a concert in Symphony Hall on the evening of November 16. The work of Elman was superb. Throughout the Goldmark concerto in A minor he played superbly, interpreting its varying moods with a facility and finesse that were no less than distinguished.

V. H. STRICKLAND.

Mme. Buckhout to Honor Gilberté.

Tuesday evening, November 30, Mme. Buckhout, soprano, is to give her first musicale of the season at her home, 265 Central Park West, New York. The guest of honor will be Hallett Gilberté, the composer, and a program of his songs will be given.

Mme. Buckhout has been especially successful singing the Gilberté songs, especially the one written expressly for her called "His Valentine," which is now in the hands of the publisher, and which will be brought out early next year.

Adele Laeis Baldwin, contralto, and Vernon Archibald,

baritone, will assist Mme. Buckhout, each singing groups of Gilberté songs.

VERA BARSTOW'S PLAYING DELIGHTS NEW YORK AUDIENCE.

Noted Young Violinist Plays Impressively.

Vera Barstow, violinist, gave a recital at Aeolian Hall, New York, November 20. A good sized and fashionable audience accorded the young artist a cordial reception, and the enthusiasm and interest increased with every number.

Miss Barstow opened her program with the sonata in G minor by Tartini. Her playing of this number at once proved her right to be classed among the women violinists of the very first rank. This impression was deepened by her masterly interpretation of the Brahms sonata in A major, which was the other large work on her program.

The remainder of Miss Barstow's delightful program consisted of two groups; the first comprising Kreisler's arrangement of Cartier's dainty "La Chasse"; two Schumann numbers, "Garden Melody" and "At the Fountain"; and Vieuxtemps' "Rondino"; the second group held "Pierrot Gai" (Tirindelli), "Album Blatt" (Von Kunits), and the eighth Spanish dance of Sarasate. Of these, Tirindelli's "Pierrot Gai," which she played charmingly, had to be repeated, and another very successful number was the "Album Blatt" of Von Kunits.

Since her performance of the Beethoven concerto in Vienna, this splendid young artist has been recognized as a leading violinist in the profession, which well earned reputation she retains. She possesses a tone of unusual sweetness and purity, and added to this she displayed a remarkable technic and absolutely reliable intonation. Free from mannerisms, her playing is an appealing nature.

Miss Barstow received many recalls and several beautiful floral offerings.

Anton Hoff was an excellent accompanist.

Florence Mulford Hunt Opens New York Studio.

Because of the insistent and urgent requests received from many who are desirous of studying with Florence Mulford Hunt, and for whom it is more convenient to come to New York, that gifted teacher and singer has opened a studio at 637 Madison avenue, corner of Fifty-ninth street. This and her large class at her home studios in Newark, N. J., apparently occupy her entire time, although for the past few weeks she has been rehearsing at the Metropolitan Opera House for her role in "Walküre."

Mrs. Hunt has been busy throughout the summer and fall, filling numerous concert and recital engagements, and is booked for many more appearances during the remainder of the season.

Harry E. Waterhouse, Baritone, Available for Engagements.

Harry E. Waterhouse, baritone, whom the Pittsburgh Chronicle-Telegraph has said was the "possessor of a baritone voice of exceptionally pleasing quality," is available for recitals, concerts, oratorio and private musicales. The Daily Jeffersonian, of Cambridge, Ohio, speaks of his "rich baritone voice, and the Morgantown, W. Va., declared his to be "a clear, sympathetic baritone voice with unusual warmth of tone." Mr. Waterhouse also will accept a limited number of pupils.

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A DELIGHTFUL CHRISTMAS GIFT

PADEREWSKI, THE FIRST PROMINENT LESCHETIZKY PUPIL, SPEAKS OF HIS FORMER MASTER.

"To all of those who knew and were associated with Leschetizky," said the pianist in beginning his talk, "this will be a sad blow. But after all, he had done what is not granted to every man: finished his work before the end came. His artistic career ended a few years ago with great things accomplished. Now the mighty tree has fallen. But there are offshoots not only where it fell but all over the world which will grow up in the image of the parent tree, so great was the vigor drawn from roots that penetrated far into the soil.

"My own contact with Leschetizky began in 1885. Up to that time I had been principally a composer and had had that career only in mind. But I found after a while that my compositions were not becoming known, that nobody was playing them. So I resolved to become a virtuoso in order that I could be an exponent of my own works. I therefore went to Leschetizky and asked him for a few lessons.

"Leschetizky was a noble, generous, and broad minded man. His attitude toward life and toward art was exemplified by the fact that many of his students had their lessons from him entirely free, when they could not pay. He could easily have been rich. He was the foremost pedagogue during several generations and could, like others in the same position in other times, have become a millionaire. They knew how to keep what they had and wanted to. But Leschetizky was very generous. He died poor. I do not

believe he owned anything much but his house in Vienna. He was lively and full of good humor. There was nothing he enjoyed more than a good anecdote or a good joke. Some people called him 'difficult,' but I would rather say he was moody, like all great artists—and do not forget he was a great artist, besides being a great teacher.

"One of his idiosyncrasies was to walk at night. He took no exercise during the day at all, but after midnight or 1 o'clock he would set off for a walk, and often be gone several hours.

"As a virtuoso Leschetizky could have been as great as the greatest, had he not chosen to devote his principal attention to teaching. Liszt and Rubinstein represented the summit of achievement at the time, and while their influence on the public was unlimited their influence in forming a tradition to be carried on by pupils could not be compared to that of Leschetizky.

"He was the next dominating figure in the world of teaching in succession to the great Czerny, whose pupil he was, and his ascendancy marked new ideas and new standards. It would be a task not to be lightly undertaken to apportion the influences that have made modern piano playing among the composers, the manufacturers who improved instruments, a man like Liszt, who was a great artist and a great creative force, and a man like Leschetizky, who realized the new influences and spread them through his teaching. But there can be no doubt that

Romances En Costumes (Hungarian Group).



ROGER DE BRUYN AND MERCED DE PIÑA.

Mrs. Herman Lewis, manager of Roger de Bruyn and Merced de Piña, has repeatedly referred to the Belasco like attention these artists give to the costuming of their attraction, "Romances En Costumes."

"This is particularly true," she says, "of their Hungarian group. On consulting Mr. Freisinger, of the Metropolitan, they were directed to an out of the way corner of New York, where they would find 'just what they needed.' It took courage for the journey, up dark stairs, into a darker room, where the door was opened grudgingly by a gloomy individual, who seemed to look upon a customer's visit as a personal insult, until Mr. de Bruyn explained that he had been told this was the only place to obtain real Hungarian costumes. Whereupon, with national pride, the proprietor hastened to pull out pictures and materials and launch into vivid explanations. The war, of course, made it very difficult to procure certain of the accessories—for instance, the water jug that Madame should carry, and the particular flowered pattern for her skirt, but if the artists were not in a hurry, and would be patient—

"Patience is not only a virtue, but often a necessity, and in this case, a blessing, for the costumes, when finished, proved even more characteristic and vivid than either picture or explanation—a gay yet artistic blend of red and white and green, and—well, quite beyond description.

"To attractiveness and accuracy of costume is added an appropriate, unique choice of program and a finished art that lends an educational as well as entertaining value to 'Romances En Costumes.'"

Leschetizky and his pupils were a very great element in improving piano playing all over the world.

"As for me, I have the greatest affection and the deepest gratitude toward Leschetizky, but I know I am not speaking for myself alone, but on behalf of scores of others who could perhaps better tell of the generosity, the kindness, the devotion, and the disinterestedness with which he treated all music students. I and they owe him an immense debt, and will always cherish his memory."—New York Times.

COLUMBUS WOMEN'S MUSIC CLUB PRESENTS NOTED ARTISTS.

Big Audience at Memorial Hall for Opening Concert of the Season—Other Tonal Activities of Late.

Columbus, Ohio, November 20, 1915.

The Women's Music Club season was auspiciously opened on Tuesday evening, November 2, at Memorial Hall, when a fine program was presented by Frieda Hempel and Antonio Scotti to an audience numbering 3,400. Miss Hempel won instant success by her artistic appeal, while Mr. Scotti was warmly welcomed at each appearance. Perhaps the best on the program was the final number, "La ci darem la Mano," from "Don Giovanni," sung by Miss Hempel and Mr. Scotti, which they were obliged to repeat.

LECTURE-RECITALS.

The night before the Hempel-Scotti concert, a lecture-recital was given at the Columbus Public Library Auditorium by Samuel Richard Gaines and Mrs. Gaines. On November 8 in the same hall Herman Ebeling spoke about "The Violin and Personal Reminiscences of Violinists."

A DELIGHTFUL MUSICAL.

A delightful musicale was given at the home of Mr. and Mrs. Dan Laws Smith Wednesday evening, November 3, by Pasquale Tallerico, pianist, and Margaret Berry Miller, soprano. About 125 guests heard these artists, who gave as thoroughly satisfying a program as Columbus has heard for some time. Mr. Tallerico is so sane in his interpretations, and is such a serious, sincere artist that he cannot fail to make a strong appeal. His numbers were varied, and afforded good opportunity to judge his musicianship, which is always of the highest standard. Mrs. Miller, who is now permanently located in Columbus, will prove a great acquisition to the music colony.

CHOIR BOYS SING AT HOSPITAL.

Karl Hoenig and his Trinity choir boys, assisted by Mrs. T. Sheridan, presented a special program for the sisters, doctors, nurses and patients at Mt. Carmel Hospital Wednesday evening, November 10.

A CHURCH PROGRAM.

Leila Brown, organist; Grace Jeanette Brooks, contralto, and Gayle Ingraham Smith, violinist, gave a program at the Northminster Presbyterian Church Friday evening, November 5. Miss Brown and Miss Brooks are on the faculty of the Dennison Conservatory of Music.

EMILY CHURCH BENHAM.



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TYPICAL McCORMACK ENTHUSIASM GREET'S IRISH TENOR IN WORCESTER.

Capacity Audience Clamors for More Songs Than Programmed—Oratorio Society Schedules Three Concerts—Local Musical Events of Interest.

Worcester, Mass., November 13, 1915.

John McCormack, with his concert company, consisting of Donald McBeath, violinist, and Edwin Schneider, pianist, gave a concert last night in Mechanics Hall before an audience that taxed the seating capacity to its utmost. It was a typical McCormack audience, one whose enthusiasm would not be satisfied until the tenor had sung "Mother Machree," although that was the only one of his many familiar beautiful Irish songs which he accorded as an encore.

His program consisted of "Where'er You Walk" and "Tell Fair Irene," both by Handel; "The Seraglio's Garden," Sjogren; "Long Ago," MacDowell, and "Serenade," Tchaikowsky; Irish folksongs, including "At the Mid Hour of Night," arranged by Vincent O'Brien; "The Leprehaun," Dr. Joyce; "Pulse of My Heart," Alfred Moffat; and "Nelly, My Love and Me," Dr. Joyce; "O Moon Upon the Water," Cadman; "Her Eyes Twin Pools," Burleigh; "The Old Refrain," Fritz Kreisler; "If You Would Love Me," MacDermid. As one of his encores he paid a graceful compliment to Henry Hadley, the composer, who was in the audience, by singing his "Evening Song." After the final group an insistent audience refused to leave its seats, demanding above all things, "I Hear You Calling Me," but Mr. McCormack refused to sing this song, and substituted for it another, which found favor.

Mr. McBeath's contributions to the program were a "Scottish Lullaby," Schwab; "Schön Rosmarin," Kreisler; "Indian Lament," Dvorák-Kreisler; and "Romance," Wieniawski.

Mr. Schneider furnished an intelligent and sympathetic accompaniment for Mr. McCormack's songs and also for the violin numbers.

ORATORIO SOCIETY PLANS THREE CONCERTS.

During the last week of November the first concert of the Worcester Oratorio Society will be given, under the direction of J. Vernon Butler. The work to be given is Gounod's "Redemption," and in addition to the large chorus of over 200 voices there will be out-of-town soloists. "The Messiah" will be given in December, and in the early spring a third concert, the program to consist entirely of compositions of Elgar, is being planned.

SECOND CONCERT AT HOPE CHURCH.

The second annual concert at Hope Congregational Church was given Thursday evening under the auspices of the music committee. The program was given by the Euterpean Quartet, composed of Edith Hicks Adams, first soprano; Grace Maynard, second soprano; Mrs. William McVine, first alto, and Mrs. A. B. Scott, second alto; the male chorus "Norden," directed by Charles E. Nelson; the Hope Choral Society, directed by Walter L. Magnuson; Mildred Magnuson, violinist; Dorothy Kellogg, pianist; Arthur W. Carlson, baritone, and Mabel C. Dewey, reader. Walter L. Magnuson was organist and played the accompaniments for the solo numbers.

MUSIC LOVERS' CLUB HOLDS FIRST MEETING OF SEASON.

At the first meeting of the second season of the newly organized Music Lovers' Club, held on Tuesday in the hall of the Chamber of Commerce building, at 11 Foster street, Dorothy McTaggart Miller of Boston, contralto soloist, assisted with the program. Others who contributed were Esther Jencks, Helen L. Sweet, William S. Sargent and Leander R. Howe. Mrs. Miller's songs were "Sappische Ode," Brahms; "Nur wer die Sehnsucht Kennt," Tchaikowsky, and "Remembrance," Mary Turner Salter.

M. E. ELLAM.

LINDSBORG MUSICAL ART SOCIETY IS DISBANDED.

A Regrettable Act, as the Organization Filled a Great Need—Active Work Resumed at Conservatory of Bethany College—Other Events.

Lindsborg, Kan., November 16, 1915.

It is to be regretted that the Musical Art Society, which was organized three years ago and which was improving with every season, should be discontinued at this time. It was the only choral organization, really a distinctively conservatory affair. It takes years to build up a good chorus, and the Musical Art Society was disbanded at a time when considerable interest was being manifested by its members. Good directors are available at Bethany, and it is to be hoped that this particular organization will be started again to work in the interest of choral music.

STUDENT RECITALS WELL ATTENDED.

The Conservatory of Bethany College is gradually getting settled in its work again for the new season. Student

recitals are taking place on Saturday afternoons, at which very interesting programs are given. The recitals are always well attended.

AN ENJOYABLE CONCERT.

A very enjoyable concert was given at Bethany Chapel by Mrs. Walter Pfitzner, mezzo-soprano, and Arthur Uhe, violinist. Walter Pfitzner acted as accompanist. This was Mrs. Pfitzner's first appearance in Lindsborg and she was well received, although only one of her songs was sung in English. A large audience was present.

LOCAL SINGER'S SUCCESS IN NEW YORK.

Uly Woodside, a baritone, who studied with Mr. Haesener at Bethany College Conservatory, is now studying with Frederick Haywood, vocal teacher in New York. Mr. Woodside has a very promising voice, and since going to New York has substituted as soloist at St. Andrew's Methodist Church and also won a scholarship in the Aborn Operatic Training Classes.

CHAPEL CHOIR DOINGS.

The Chapel Choir has been augmented and will give a concert Thanksgiving week under the direction of Walter Pfitzner.

H.

Harriet Foster's Singing in Chicago Gives Much Pleasure.

Mezzo-Contralto Praised by the Press.

Harriet Foster, the well known mezzo-contralto of New York, was heard at the Fine Arts Theatre, Chicago, Ill., on November 7, meeting with splendid success, as will be



HARRIET FOSTER.

seen by the attached press notices. A number of her songs had to be repeated, owing to the demands of her listeners.

The notices ran as follows:

Harriet Foster, who is described on the program by the little used term, "mezzo-contralto," made a highly pleasing impression on an audience at the Fine Arts Theatre. Her first group of songs, three German and one by Moussorgsky, demanded every art save that of extreme flexibility, and she completed her task triumphantly. Mme. Foster's voice is of ordinary mezzo range, every tone of which is of an even warmth and smoothness. The singer is invariably accurate and her skill in sostenuto, especially of soft tones, is something seldom equaled.—Chicago Daily News, November 8, 1915.

Harriet Foster, the other soloist, has a lovely voice. She shows talent and style. Especially commendable were her Strauss, Brahms and Moussorgsky songs. The Brahms "Ständchen" was a charming piece of work, given with excellent diction and taste.—Chicago American, November 8, 1915.

In the Fine Arts Theatre the Metropolitan Artists-Series opened auspiciously with a joint concert by the mezzo-soprano, Harriet Foster. . . . The main success of the concert belongs to the singer, who in the choice of her songs in advance gave splendid indication of artistry. Her voice is sympathetic and well grounded and she has also for Lieder, like "Ständchen," by Brahms, the necessary lightness and flexibility. She was especially happy in her use of mezza voce, her phrasing is exemplary, her diction faultless. To the presentation of Strauss' "Heimkehr" and the Brahms "An die Nachtigall," there was some lack in warmth; the "Wiegenlied," by Moussorgsky, on the other hand, was particularly successful in this respect.—Illinois Staats-Zeitung, November 8, 1915.

A Week's Engagements for Skovgaard.

Next week Skovgaard, the Danish violinist, and his New York Metropolitan Company have dates booked as follows:

November 29, Wichita, Kans.
December 1, Dodge City, Kans.
December 2, Garden City, Kans.
December 3, Pueblo, Colo.
December 4, La Junta, Colo.

CARPENTER'S "PERAMBULATOR" MAKES A HIT IN CLEVELAND.

Chicago Symphony Orchestra Introduces the Novel Suite—Marcella Craft Sings "Salome" Scenes with Frederick Stock and His Players—Other Recent Happenings in Music Circles.

10112 Hampden Avenue,
Cleveland, Ohio, November 15, 1915.

The Chicago Symphony Orchestra, under Frederick Stock, inaugurated the symphony season on Tuesday evening, November 9, at Gray's Armory under local management of Adella Prentiss Hughes. The program opened with Beethoven's seventh symphony. Two American compositions followed: John Alden Carpenter's suite, "Adventures in a Perambulator," and Horatio Parker's aria, "Rose in the Garden of the World," from "Fairyland," sung by Marcella Craft, the soloist of the occasion. Two excerpts from Strauss' "Salome," the "Dance of the Seven Veils" and the final scene, sung by Miss Craft, ended the program. The reading given the Beethoven symphony by Mr. Stock was one of striking beauty. There was repose, dignity and nobility in the entire performance of this work, to which the audience responded sympathetically.

The Carpenter suite, played here for the first time, met with unqualified success.

Miss Craft's selections were such that would make great demands upon any artist and her work in the final scene fully proved her ability.

DUFAU-D'ARNALLE RECITAL.

Jenny Dufau and Vernon d'Arnalle were presented at the first Friday Morning Musicales given by Mrs. Felix Hughes and Mrs. Franklyn B. Sanders. Miss Dufau was at her best in the group which included three Hugo Wolf songs, "Auch, Kleine Dinge," "Mäusefallen Sprüchlein" and "Elfinlied," and three French songs, "Psyche," by Paladilhe; "L'Oiseau bleu," by Dalcroze, and "Les filles de Cadix." She was perfection, especially in the French songs, displaying a voice of transparent clarity and of singularly even quality throughout. She is a most delightful artist and scored an immense success here.

Mr. d'Arnalle, who was particularly pleasing in his Italian numbers, was also well received and responded to several encores, playing his own accompaniments in an expert manner. Mrs. Hughes played artistic accompaniments for Mr. d'Arnalle, and Charles Lurvey supported Miss Dufau at the piano.

SATURDAY AFTERNOON MUSICALES.

Some interesting Saturday afternoon musicales have been given at the Caroline M. Lowe Studios during October and November. Miss Lowe has associated with her, Elsa Hoertz, harpist, and Alice Crane Wrigley, pianist. These two artists, with the assistance of one or more of the advanced students from Miss Lowe's vocal class, have given some very delightful informal programs. Miss Lowe, who was the only woman to give recitals on the out of doors Spreckels organ at the San Diego Exposition, has a number of organ recitals booked for the coming winter which will take her to various parts of the East and West.

Mrs. Crane Wrigley is a pianist and teacher of considerable ability, having had the advantage of the best training. Her teachers were William Sherwood, of Chicago; Eugene Feuchtinger, Felix Dreysechock Varetta Stepanoff, all of Berlin; Prof. Arthur de Greef, of Brussels; theory and harmony with Otis Boise and counterpoint and fugue with Max Loewengard, of Berlin. She was for six years at the head of the piano and analysis departments of the State Normal Conservatory of Pennsylvania, and for one year director of music of Roanoke College, Va. In July, 1912, Mrs. Wrigley's piano student, Orca Reinicke, of Pittsburgh, won first prize among 300 contestants at the national contest in Chicago.

Mrs. M. A. Fanning, manager of the People's Concert Course, presented Leopold Godowsky at Keith's Hippodrome on Sunday afternoon, November 14. He played the Beethoven "Appassionata" sonata, two "Songs Without Words," by Mendelssohn; Brahms' variation on a theme by Paganini, five Chopin numbers and three by Liszt, to which he added several extra numbers as encores. A large audience received Mr. Godowsky with great enthusiasm.

DOLORES REEDY MAXWELL.

Robert Maitland's Dates.

Robert Maitland is booked for the following appearances:

November 28—Opening concert (winter series) of the Russian Symphony Orchestra, Madison Square Garden, New York; December 16—Re-engaged for "The Messiah," Brooklyn Academy of Music; December 20—"The Messiah," Columbia University Society, Carnegie Hall, New York City.

Mr. Maitland will announce shortly the date of his first New York recital.

MINNA JOVELLI, MEMBER OF THE CHICAGO OPERA ASSOCIATION.

Soprano with Much Experience in Opera Abroad is from Alice Garrigue Mott's Studio.

While in Zurich, Cleofonte Campanini heard Minna Jovelli sing and immediately signed a contract with her for the Chicago Opera. Jovelli has been prima donna of the opera at Cologne, Vienna, Coburg and Prague, where she appeared with many celebrated tenors, among them



MINNA JOVELLI.

Slezak, Urlus and Burrian. Signor Campanini was attracted by Miss Jovelli's beautiful voice, artistic singing and expressive acting; also by her repertoire of fifty roles, which includes Mimi ("Boheme"), Leonora ("Trovatore"), Queen ("Huguenots"), Sulamith ("Queen of Sheba"), Juliette ("Romeo and Juliette"), Nedda ("Pagliacci").

This successful young artist is from the studio of Alice Garrigue Mott, of New York City.

PERSINGER USES BERGONZI VIOLIN.

San Franciscans to Hear Rare Instrument.

In the Pacific Coast Musical Review there appeared the following, relative to the violin to be used this season by Louis Persinger, concertmaster of the San Francisco Symphony Orchestra, Alfred Hertz, conductor:

"Louis Persinger, the distinguished violinist, will enjoy the use of a beautiful instrument this season, a famous violin, which was formerly one of the Hawley collection. The violin is one of the finest specimens of Carlo Bergonzi's workmanship and is very well known to collectors the world over. Chaloner B. Schley, of Colorado Springs, is the owner of the instrument, and was generous enough to offer Mr. Persinger the use of any one of his collection of master violins for his concert work this season. After trying them all—Guarnerius, Maggini, Amati, Vuillaume, etc.—Mr. Persinger decided that this Bergonzi, made in 1732, would be most satisfactory to him. Mr. Schley has for many years been a most enthusiastic connoisseur and collector of fine violins. John McCormack, the Irish tenor, purchased a Strad from Mr. Schley's collection not long ago, paying \$10,000 for the instrument. And the 'Goding' Amati, which Mr. Persinger used on his American tour three years ago, was until recently another of Mr. Schley's collection. Mr. Persinger will play this Bergonzi in all his concerts this season."

Marie Grunwaldt's New York Debut, November 29.

Marie Grunwaldt, the French pianist, will make her first New York appearance at the Harris Theatre, Monday afternoon, November 29. Her program will consist of selections by Beethoven, Schumann, Chopin, Liszt and Saint-Saëns.

Choral Society Named for Arthur Nevin.

Arthur Nevin, who is cooperating with Dean H. L. Butler of the University of Kansas in founding choral societies throughout that state, organized a chorus recently at Colony, Kan., and the community honored him by naming the club the Nevin Choral Society of Colony. Mr.

Nevin's work is bearing fruit all over the state of Kansas in the form of the choral organizations he has instituted and which are doing very fine work under the supervision of and in connection with the University of Kansas.

Blue Grass Country Enthuses Over Felice Lyne.

Louisville, Ky., Adds Its Quota of Praise for Felice Lyne in the Role of Elvira in the Attached Notices.

"In Miss Lyne we have a youthful, charming, dainty and fascinating Elvira. Competent as an actress; modest in ensemble work; knowing precisely her exact range and place. It is a voice of remarkable purity, flexible, liquid, and of unerring pitch. It is a coloratura soprano of that good old school that gave us Patti and Tetrazzini. It adapts itself admirably to the florid score. It never tires. It is never shrill and it is never forced. It has been many a long day since we have listened, with so much pleasure to so admirable and cultured a young singer."—Louisville (Ky.) Herald, October 15, 1915.

"Miss Lyne has a voice of singular beauty and her singing of the difficult coloratura music was of the most artistic character. Her voice is pearly in quality, with its roundness, its smooth, firm texture. She uses it not only skillfully, with accuracy of intonation and beauty of tone in coloratura passages, but with distinctly dramatic variations of tone color in scenes more simply lyric. Miss Lyne's acting was equal to her voice."—Louisville (Ky.) Evening Post, October 15, 1915.

"If Pavlowa seems to have been predestined to revive the dumb girl, Felice Lyne is equally the affinity of the role of Elvira, the Spanish princess and Dresden china bride of the false Alfonso. The 'voice of a lark' is Miss Lyne's; light, clear and exquisitely flexible, yet of marvelous endurance. . . . Miss Lyne had plenty of opportunities for the high final notes that furnish applause signals. She won the applause, too, heaped up and running over, and she deserved it, not only for the high notes, which were exquisite, but for beautiful legato throughout and conscientious work in all details of acting and interpretation."—Louisville (Ky.) Courier Journal, October 15, 1915.

"In the lovely Felice Lyne, . . . we have, as the experts say, 'a mere child,' but one of the most engaging

powers. . . . She entranced us in the role of a gentle young princess who suffered her sorrows as a fine young girl may. There is no doubt that Miss Lyne can sing—have we not the word of all the critical reviewers who can put sign and symbol in its proper place? And again we know she can sing because we heard her.

"Miss Lyne sustains her pace with less appearance of effort than many we have heard in late years, and this must be the influence of youth. And yet all the knowing ones tell us not only of what Miss Lyne is today, but what she will be another day, speaking names big with fame. So far as Elvira is concerned, give us just the Felice Lyne of last night, and we will be content."—The Louisville (Ky.) Times, October 15, 1915.

Hamlin in Silhouette.

A characteristic silhouette of George Hamlin, one of the



principals of the Chicago Opera Association, which opened its season most brilliantly November 15.

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Ferencz Hegedüs' New York Recital. Hungarian Violinist Makes American Debut.

Ferencz Hegedüs, a Hungarian violinist, unknown in the United States, but who enjoys an excellent reputation throughout Europe as an artist of merit, made his American debut at a recital in Aeolian Hall, New York, on Tuesday evening, November 16, and created an impression such as is rarely done by artists at first appearances.

Mr. Hegedüs, who possesses a tone of unusual beauty, power and mellowness, combined with big technic and reliable intonation, presented a program which offered the artist opportunities to display his musicianship and interpretative ability, rather than virtuosity.

The audience consisted mainly of professional and amateur violinists, whose stamp of approval was noticeable throughout his performance. Mr. Hegedüs received many recalls, and at the conclusion of the program was obliged to respond with three additional numbers.

Francis Moore assisted at the piano.

The program was as follows: Sonata for violin and piano in A, César Franck; concerto in D minor, Tartini;



FERENCZ HEGEDÜS.

sonata for violin and piano in D, op. 12, No. 1, Beethoven; andantino, Martini, arranged by Kreisler; allegretto, Boccherini, arranged by Kreisler; lento, Richard Strauss; "Plevna Nota," Hubay.

Cadman's Trio, a New American Work.

Charles Wakefield Cadman's new trio, which has not been done in New York, recently had a Chicago hearing. This is what Eric de Lamarier wrote about it in the Chicago Tribune of October 27:

The general impression is one of graciousness and fluency, a trait entirely compatible with his melodic gifts. The two facets of most importance, however, are the "Americanism" of the finale and the lyric mood of the cantabile.

This finale is definitely based on the prevalent idolatry of rag-time. It is rhythm, and rhythm alone, upon which this section is based. The chief theme recalls one or two importations for a couple of seasons ago from the "Barbary Coast," with a dash here and there of the later melodically idiotic and incessantly stressed tunes of the one step.

The movement is vivid and headlong; it is interesting in its workmanship; if criticism were to be leveled against it, it would be that it is too patently a study in "Americanism." In other words, this "Americanism" is not an organic element; it is an objective study. But in all art, it is the law that these "thumb box sketches" are the forerunners of consistent and individual "schools."

Florence Hinkle's Floral Tribute.

At a concert given in Paterson, N. J., on Sunday evening, November 7, Florence Hinkle, who was soloist, received a huge bouquet. Indeed, so large was this floral tribute that Miss Hinkle was able to take only a small portion of it to New York.

Fionzaley Quartet at Northampton, Mass.

Northampton, Mass., November 11, 1915.

The second of the series of concerts arranged by the Department of Music of Smith College for the purpose of presenting to its students good, well interpreted music was given on Wednesday evening, November 10, 1915, when the Fionzaley Quartet rendered a delightful and interesting program. The popularity of the quartet was attested by the capacity audience which was in attendance. This was the program: Quartet in D major, César Franck; pre-

lude and fugue, from suite in G minor (for violin alone), J. S. Bach; quartet in A major, op. 18, No. 5, Beethoven.

The Minneapolis School of Music.

The regular Saturday morning faculty hour for November 13 was occupied by Agnes Moore Fryberger, of the Public School Music Department, who addressed the students on the subject of "Musical Atmosphere." Mrs. Fryberger is well known as a speaker of force and her remarks were interesting and highly instructive.

George Riecks, pianist, was announced to appear in a faculty recital Saturday, November 20. Mr. Riecks is a well known Leschetizky disciple. This will be his first public appearance since his recital given recently in Chicago, where the press and critics bestowed on him much praise for his artistic playing. Mr. Riecks completed a sonata during the past summer which will be heard on this occasion.

An unusually large number of students are enrolled for the Solfege and Sight Reading Class, which meets each Tuesday at 4:30 o'clock, with Agnes Moore Fryberger in charge. Persons outside the school are permitted to attend.

Ebba Sundstrom, violinist of the faculty, and three of her pupils, Ellen Munson, Barny Nygard and Hjalmar Napola, rendered violin quartets at the second annual Themelian Festival, Wednesday evening, November 17. Miss Sundstrom was also one of the soloists of the evening.

Signor Fabbri appeared in a concert at Kansas City, Mo., Monday evening, November 15.

The school is now open Monday, Tuesday and Thursday evenings, from 7 to 9:30 o'clock, to accommodate persons who desire evening instruction.

Advanced piano pupils of Oda Birkenhauer and vocal pupils of William H. Pontius are to appear in a recital early in December.

Edward Bailey Birge Endorses Progressive Piano Series of Art Publication Society.

Following is one of the hundreds of letters which have been written endorsing the "Progressive Series of Piano Lessons," edited by the Art Publication Society of St. Louis, Mo. The testimonial is signed by Edward Bailey Birge, director of music in the public schools of Indianapolis, Ind.:

L. M. Tilson, Franklin, Ind.:

MY DEAR MR. TILSON: After a conference with George Buck, principal of the Shortridge High School, held this a. m., the matter of outside credit was left to me, including setting the standard.

Therefore, I shall make the standard of outside piano credit that of the "Progressive Piano Series," edited by Godowsky and staff, and published by the Art Publication Society, St. Louis.

Sincerely yours,

(Signed) EDWARD B. BIRGE,
Director of Music, Public Schools,
Indianapolis, Ind.

The Serio-Comic Profession.

L. J. de Becker, author of a musical encyclopedia and dictionary, recently published a little book entitled, "The Serio-Comic Profession," in which there is an essay entitled, "The Critic Confesses." The whole book is a series of bright and jolly little essays, but this particular one will specially interest the music lover, the professional musician and the critics themselves.

A New Teacher.

Katharonza Clarvoe, coloratura mezzo-soprano, composer and teacher of singing, has just opened a studio at 214 West 104th street, New York. Mme. Clarvoe's principal teacher was the late Carl Gent, of Baltimore, who was widely known as a specialist in repairing broken voices, and Mme. Clarvoe makes a special point of this in her teaching.

Ornstein Will Play at Cort Theatre.

Leo Ornstein, the young Russian pianist, whose recitals of futurist music at the Bantbox Theatre, New York, were among the outstanding musical events of last season, will give a recital of ultra modern music at the Cort Theatre, West Forty-eighth street, New York, on Sunday afternoon, December 5, at 3 o'clock.

Mme. Sembrich's Recital Is Postponed.

Marcella Sembrich's song recital that was announced for November 27 in Carnegie Hall, New York, has been postponed until after the first of the new year.

BIRMINGHAM GETTING BUSY.

Definite Plans Soon to Be Formulated for the Biennial Convention in 1917 of the National Federation of Musical Clubs—Junior Music Study Club Organized—Local Artists in Recital.

Birmingham, Ala., November 18, 1915.

The Chamber of Commerce being in a state of reorganization, no decided step has as yet been taken toward plans for the 1917 biennial convention of the National Federation of Musical Clubs, nor has anything definite been done in regard to the building of an auditorium, but doubtless decisive action soon will be evident in order to make this convention one which will reflect credit upon Birmingham as a city of culture. Not only is Birmingham's reputation at stake, but the interests of every musician of standing in the city are involved, and it would seem that the Music Study Club, as well as the Chamber of Commerce, should invite the active cooperation of prominent musicians of the city.

JUNIOR MUSIC STUDY CLUB.

The Junior Music Study Club is an organization inaugurated last week among students and lovers of music under eighteen years of age, who, while attending school cannot attend the meetings of the Music Study Club. Officers will be elected and definite plans formulated in a few days.

RECITALS BY LOCAL ARTISTS.

Mrs. William Gussin gave the first of a series of four piano recitals on October 18. Last night the second one was held.

Norma Schollar gave a song recital on November 2, assisted by Grover Tilden Davis, pianist. These so far are the only recitals by local artists, and it is a pity that an audience for such affairs done by home talent can only be secured by giving them free.

Annie Faulkner, alto, pupil of Mrs. Harper Steele, gave an evening of song on October 28.

All of these took place in the cozy Cable Hall.

DAHLM-PETERSEN.

Pietro Yon's Successful Pupil.

Agnes J. Hallinan, organ pupil of Pietro A. Yon, scored a big success in St. Mary's Church, Little Falls, N. Y., where she is organist and choir director, at the reopening of the church, Sunday, October 24, 1915.

Father Edmund A. O'Connor, director, has realized his ideal in bringing serious music into his church. The choir distinguished itself in both morning and evening services, especially in the Gregorian numbers.

Miss Hallinan's program consisted of the following:

Morning Service, processional, "Ecce Sacerdos Magnus," vested boy choir; "Asperges Me," Gregorian, male choir; proper of the mass in "Falso Bardone"; "Veni Creator," Kelly; Kyrie and Gloria, Gregorian, male and vested choir; "Credo" (from "Pastoral Mass"), P. A. Yon, male choir; "Sanctus," "Benedictus," "Agnus Dei" (from "Missa Mater Amabilis"), F. Capocci, male choir; recessional, "Haec Dies," vested choir.

Evening Service, processional, "Ecce Sacerdos Magnus," vested boy choir; Antiphons and Psalms, harmonized by Vranken, vested boy choir; "Veni Creator," Kelly; "O Salutaris Hostia," Kelly; "Tantum Ergo," Faure; "Laudate Dominum," Gregorian, recessional "Haec Dies," vested choir.

There was a large attendance, and among the clergy were Rev. James E. Kelley, Rev. James J. Dasey, Rev. Joseph A. Franklin, Rev. Edmund A. O'Connor and Rev. Daniel J. McCarthy.

May Peterson Sings for Wells College Girls.

May Peterson, the young soprano, late of the Opera Comique, of Paris, whose song recital in Aeolian Hall, New York, a few weeks ago was adjudged one of the most successful appearances of the season thus far, sang last week at Wells College, Aurora, New York, where she was enthusiastically received. The recital was given under the auspices of the Wells Philharmonic Club and was held in Music Hall.

Miss Peterson's program consisted of the recitative and aria from "The Marriage of Figaro," several old Scotch and English songs, and "Les Clochettes" from the opera "Lakme." The German school was represented by songs of Schubert and Brahms, and the French school by the works of Debussy, Chausson and others.

Shumsky-Mario's Prominent Pupils.

Syd Hefter, dramatic soprano and artist-pupil of Shumsky-Mario, will give shortly a varied song recital program. Miss Hefter is an American by birth and concluded all her studies here.

Collins Buchanan, lyric soprano and prominent concert

singer, is well booked for the season in and outside of New York.

Rosmary Campbell, formerly a leading mezzo-soprano of the San Carlo and Century Opera companies, adds another laurel to Shumsky-Mario's distinguished art of voice culture. Among his pupils occupying prominent church positions may be mentioned Richard Smythe, tenor, Cathedral of St. John the Divine, and Elizabeth Smythe, soprano soloist of the Second Quartet, Brick Presbyterian Church, New York City, and of Temple Covenant.

GRACE WHISTLER TO GIVE RECITAL.

Will Sing in Aeolian Hall on December 14.

Grace Whistler, contralto, will make her first New York appearance this season in recital at Aeolian Hall on the evening of December 14. Miss Whistler devotes herself distinctly to singing as a profession, though she has this season accepted an entirely unexpected and unsolicited offer to become director of the vocal department in the exclusive Riverdale School of Miss Bangs and Miss Whiton.

After Miss Whistler had become well known as an artist through appearances with some of the large orchestras



GRACE WHISTLER.

and the principal oratorio societies of this country, she went abroad, where she spent several years in study with the leading masters of London and Paris before going to Italy to sing in opera. In that country she appeared in the leading cities, including Milan and Florence and she also sang in opera in England. Mascagni paid Miss Whistler the compliment of specially selecting her to sing the prima donna contralto role in his "Isabeau."

At her Aeolian Hall recital, which is under the management of Antonia Sawyer, Miss Whistler will sing "Pleurez mes yeux," from Massenet's "Le Cid," and an aria from the last act of "Aida," as well as groups of songs in French, English and German.

Sonnet to Germaine Schnitzer.

To the "Baldwin" Pianist.
I sat beside her while she played
In sweet harmonic tone.
The soothing notes of peace conveyed
Interpreted my own.
Like two white doves her shapely hands
Soft fluttered o'er the keys,
And wooed from out the quivering strands
A flood of dreamy melodies!
I watched her gentle sylph-like grace
The world so praised, admired,
And drank the beauty of her face,
That seemed as if inspired!
Her winning touch that brought the chords
From out the yielding strings,
They seemed to form celestial words,
The soul's ecstatic wings!
But softer grew the gentle touch,
While yet I lingered there,
And soon the theme I loved so much,
Died softly on the air!

A MUSIC LOVER.

Some Press Comments of Mme. Margarete Matzenauer's appearance as Delilah in the "Samson and Delilah" premiere at the Metropolitan Opera House, on Monday evening, November 15:

NEW YORK EVENING POST:—"She sang . . . with opulent voice, and rose to splendid heights of eloquence."

NEW YORK TIMES:—"The most beautiful voice heard upon the stage in this performance was that of Mme. Matzenauer, which seemed at its finest in richness of quality and dramatic potency."

NEW YORK TRIBUNE:—"There is ravishment in her opulent and golden voice."

NEW YORK GLOBE:—"In fact, the individual honors of the evening were hers."

NEW YORK HERALD:—"Vocally she was superb."

NEW YORK WORLD:—"Was a vocally admirable Dalila."

NEW YORK AMERICAN:—"Such a delicate and intuitive appreciation of musical 'value,' . . . such beauty and variety of tone and nobility of style."

NEW YORK EVENING SUN:—"A wealth of rich and powerful voice."

NEW YORK PRESS:—"Magnificent, Margarete Matzenauer as Dalila."

MORNING TELEGRAPH:—"The loveliness, the allurements, the seductiveness, the reverie, and the dream were in the glorious utterance of the singer. We cannot ask for more."

NEW YORK EVENING JOURNAL:—"Her singing . . . was altogether a delight to the discriminating."

NEW YORK TELEGRAM:—"Sang the music allotted to Dalila with a velvety richness that no Dalila of recent years has attained."

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Studio: The Rockingham,
1744 Broadway,
New York.



SIEGFRIED WAGNER,
Whose marriage has surprised musical circles in Germany. His bride is an Englishwoman.

Jenaerstr. 21,
Berlin, W., October 8, 1915.

Siegfried Wagner's marriage caused no end of surprise in musical circles in Germany, for he always has been looked upon as a confirmed bachelor. No one suppose for a moment that he would take unto himself a wife at the age of forty-six. And this wife, strange to say, is an Englishwoman, her maiden name being Winifred Williams, although she always has been known as Fräulein Klindworth. She is an adopted daughter of Carl Klindworth, the veteran pianist, but she is, nevertheless, of pure English blood. Klindworth's wife also is an Englishwoman. I recently had an interesting interview with the aged pianist. He told me some remarkable experiences of his stay in London more than fifty years ago. He also gave me some intensely interesting personal recollections of Liszt, Tausig and Rubinstein. I shall write more about this very shortly.

The foreign element, by the way, in the Wagner family is now most pronounced, no less than three of Mme. Cosima's children being married to members of nations at war with Germany. One of her daughters is married to an Italian, Count Gravina, another to an Englishman, Houston Stuart Chamberlain, and now Siegfried has found his Brünnhilde among the Britons.

BRUCH'S NEW CHORAL WORK.

Although many musical compositions have been inspired by this great war in its many different phases, but few of them have real worth, and among these few, one that was given its first hearing here last Monday evening, a work for mixed chorus, orchestra and organ, unquestionably stands preeminent.

To be sure, its composer is no less a musical personality than Max Bruch, and his name represents, as all the world knows, all that is highest and best in the form of choral compositions. This novelty was introduced to the Berlin public at the opening concert of the Philharmonic Chorus series under Siegfried Ochs. It is entitled "Heldenfeier," and the text is by Margarete Bruch, the only daughter of the celebrated composer, a gifted young woman, who has made a name for herself in Germany as a poet. It is a beautiful text, being replete with lofty sentiment and dignity, and noticeably free from feelings of hate, revenge, and contumely. It reads as follows:

HELDENFEIER.

By Margarete Bruch.
Bedenk, o deutsche Seele,
Bedenk es tief,
Dass Dich der Sterne Lenker
Mit Namen rief.
Er hat ein Weltenschicksal
Dir auferlegt,
Trag's hoch, wie seine Krone
Der Eichbaum trägt.

Bedenk, o deutsche Seele,
Bedenk' es fein,
Nichts will Dir mehr gehören,
Das eng und klein.

JULIA CULP.

The prime favorite of the Berlin public. Her Lieder recital on October 5 was a brilliant success.



SIEGFRIED WAGNER FINDS HIS REAL BRÜNNHILDE AMONG THE BRITONS.

Richard's Son Married to an Englishwoman—Germans Astonished
—Max Bruch's New Choral Work Has Premiere in
Berlin—Fall's New Operetta—American
Cellist for Philharmonic.

Du willst als Recht nur kennen,
Was früh und spät
Vor Deiner Helden Hügel
Mit Ehr' besteht.

Zu ihnen geht dein Pilgern
Still durch die Nacht,
Sie werden Dir priesterlich künden,
Was stark Dich macht.
O glaub der toten Stimmen
Geweihtem Chor,
Sie tragen Dich auf Schwingen
Des Sieg's empor.

The veteran composer has given these words a beautiful and noble musical setting. The ideas are inspired, and the masterly touch in handling the vocal apparatus, the touch which made the name of Bruch famous more than half a century ago as a writer of choral compositions, is revealed in a high degree. The Berlin critics are right in declaring that this is one of the very few really great musical works, to which events connected with this titanic struggle have given birth.

The performance itself was on an exalted plane and was in every way worthy of the composition itself, but we are accustomed to this at these concerts of the Philharmonic Chorus, for Siegfried Ochs, their genial conductor, has set up for himself the very highest standards and he seems to be permanently successful in maintaining them. The Bruch novelty received a rousing welcome and the composer, who was present in person, was tendered an ovation.

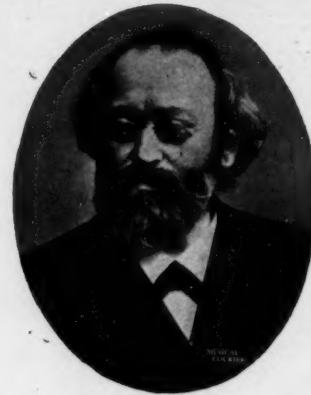
OTHER NUMBERS.

The other choral numbers of the program consisted of ancient German folksongs, arranged for a capella mixed chorus. And very interesting compositions they proved to be, two of them dating back as far as 1433 and 1435. The others were of the sixteenth, seventeenth, eighteenth and nineteenth centuries. Siegfried Ochs has given them very effective settings for mixed voices, and in the very old ones the harmonies have been enriched so as to make them more acceptable to modern ears.

As the soloist, Paul Bender, of Munich, had been announced, but he cancelled the engagement only a few hours before the concert. A substitute was secured at the last moment in J. von Raatz-Brockmann, the Berlin baritone, who sang Lieder by Schubert, Loewe and Wolf. He was so overshadowed by the magnificent work of the chorus that he made little impression. The program was opened with a beautiful rendition of "Deutschland, Deutschland ueber alles," in which the whole audience joined standing. At the public rehearsal on Sunday morning the audience consisted largely of wounded soldiers, fully three-quarters of all those present being in uniform.

AN OPERETTA PREMIERE.

The Theatre des Westens was crowded last Saturday evening with a veritable premiere public, and a festive mood prevailed. Every one went expecting to spend a



MAX BRUCH,
Whose new choral work, "Heldenfeier," was given its first public performance in Berlin on October 4.

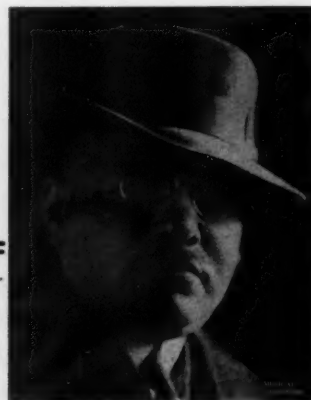
thoroughly enjoyable evening, for was not Leo Fall, the prince of operetta composers, to entertain the public with a new creation? "Der Kuenstliche Mensch" ("The Artificial Man") is the title of this, the latest product from his merry pen, and let me emphasize at the start that it scored an emphatic success. The libretto deals with what the Germans call "Bloedsinn," a grotesque farce, and the scene is laid in America. John Lamwell, a noted professor of chemistry, has succeeded in creating in his laboratory an artificial man. He has given him the name of Chrysosthemus, and the ludicrous scenes that this strange product of the inventor's genius enacts keep the risibles active throughout the evening. The artificial man cracks many an admirable joke and ends by falling in love with the daughter of his creator, Else. But it happens that Lamwell's assistant in the laboratory also is in love with the girl, and he is in the possession of secret knowledge that enables him quickly and effectively to put an end to the existence of his hated rival. He knows that a few drops of carbonic acid will dissolve Chrysosthemus, so he gives him a glass of champagne, and the artificial man is dissolved before the eyes of the audience.

The music is written in Leo Fall's best vein. It is genial, sprightly, pulse stirring and replete with humor. The title role was sung by Paul Harden, a first class buffo tenor, who proved to be also an excellent actor. The part of the inventor was in the hands of Oscar Sachs, and that of his daughter was admirably sung and played by Kaethe Dorsch. There are numerous pleasing solos and catchy duets, several of which were redemanded. Leo Fall conducted, and he, as well as the singers, were repeatedly called before the footlights. "The Artificial Man" ought to be one of Leo Fall's most successful operettas.

BLUETHNER ORCHESTRA OPENS ITS SEASON.

The Bluethner Orchestra of this city now is in the position of the traditional coat that was mended until nothing was left of the original garment. The membership of the Bluethner Orchestra consisted largely of young men, and last year immediately after the outbreak of hostilities it was so depleted by the call to arms that less than one-third of the original members were present at its opening concert last season. Meanwhile during the year oft renewed calls to the colors have still further thinned the ranks of the band, until now there is really practically nothing left of the former Bluethner Orchestra. Nevertheless, substitutes have been found, and it was a most excellent band of musicians that played at the opening concert of October 3. This concert served to introduce the new conductor, Paul Scheinplug, formerly leader of the Koenigsberg Symphony Orchestra. Scheinplug was a prisoner in Russia during the first eight months of the war.

His admirable reading of the C minor symphony at once demonstrated his standing with Beethoven. Scheinplug not only is a master of the baton and an interpreter of a superior order, but also he is a pronounced musical per-



LEO FALL,
Prince of operetta composers, whose latest work, "The Artificial Man," scored a success in Berlin on October 2.

sonality. His performance of the third "Leonore" overture was worthy of great admiration. These two well worn Beethoven numbers that have been given here innumerable times by noted masters of the baton, including such great conductors as Nikisch and Strauss, ordinarily would spell disaster for a newcomer because of the high standards of interpretation that we are accustomed to in connection with them. But Scheinplug came out of the test with flying colors. His interpretation of several Wagner numbers, as the "Meistersinger" overture, the march from "Götterdämmerung" and the "Tannhäuser" overture, also proved him to be an excellent Wagner interpreter. Scheinplug is a decided acquisition for Berlin. The attendance was unusually good. These concerts are, in spite of the war, steadily gaining in popularity.

ARRAU AGAIN ASTONISHES BERLIN.

That extraordinary eleven year old Chilean pianist, about whose remarkable ability I wrote last winter on the occasion of his debut here in Berlin, appeared again in recital at Beethoven Hall, and again was the large audience filled with admiration and wonder at the boy's unequalled achievements. In spite of his tender age, Claudio's technical attainments are already of such an order that he can play with the greatest ease anything that has been written for the piano. But what is more wonderful than his digital proficiency is his flight of fantasy, his pronounced feeling for rhythm, his artistic phrasing, and his instinct for style. His program contained several rarely heard pieces, as for instance Hans von Bülow's "Tarantelle" in A minor and numbers by Joachim Raff and Weingartner, that no other pianist plays. Standard works by Bach, Mozart, Haydn, Weber and Schumann completed his offerings. This boy unquestionably is remarkably proficient, and his teacher, Martin Krause, has reason to be proud of him. He does not make the effect of being a prodigy; he appears rather as a great artist in miniature.

WALTER PETZET PLAYS SCHUMANN.

Another interesting pianistic event was a recital by Walter Petzet, at Scharwenka Hall, who played Schumann's three sonatas for piano. In order to lend more atmosphere to the occasion Petzet had the concert platform lighted obscurely by a green lamp that stood in the center and sympathetically shed its mild rays over the piano and the performer. Petzet revealed himself as an excellent Schumann connoisseur and interpreter. He was perhaps at his best in the F sharp minor sonata, although he gave a fine account of each of the three works. The one in F minor, known as the "Concerto Without Orchestra," is seldom heard nowadays.

NEW CELLIST FOR THE PHILHARMONIC.

Orobio de Castro, the new cellist who has taken the place of Ferner, the American, who left the Philharmonic last summer, introduced himself at one of the Pops this last week with Dvorák's concerto in B minor. He made a sympathetic impression, revealing himself as a superior artist. His tone, although not large, is warm and appealing, and his technic is firm and sure. He undoubtedly is worthy of the responsible post which has been given him.

A NEW HUGO KAUN CATALOGUE.

Zimmermann, the publisher, of Leipzig, has just issued a complete catalogue of the works of Hugo Kaun, that have been published by his firm. These works include the third symphony in E minor, which now is to be given its first hearing by the Cassel Symphony Orchestra, numerous piano pieces, violin compositions, Lieder, works for a capella chorus, and compositions for organ.

ARTHUR M. ABELL.

OLEY SPEAKS, COMPOSER AND BARITONE.

A Song to John Hay's Poem.

Oley Speaks, the baritone, will sing at the Waldorf-Astoria Hotel, New York City, for the Women's Ohio Society on November 29 and at Columbus, Ohio, December 7.

Mr. Speaks is perhaps even better known throughout the length and breadth of America as a composer than as a singer, for it is a physical impossibility for Mr. Speaks himself to go everywhere, as his many very popular songs already have done. One of his new songs, which promises to be among the most popular he has ever written, is entitled "When the Boys Come Home." The text of this is by the late John Hay, President McKinley's Secretary of State and, at the time of the Civil War, private secretary to Abraham Lincoln. The poem is one of his finest ones, and, though treating of the emotions of the Civil War, is very apt at the present time when all Europe is waiting for the boys to come home. Mr. Speaks' music is a martial, dignified tune, thoroughly in accord with the sentiment of the poem.

The receipt of a new setting of that old song, "There is a Garden in Her Face," recalls again the concomitant question, "Why in time doesn't she wash it?"

MILLER AND VAN DER VEER SING FOR DALLAS CLUB.

Texas Audience Delighted with Popular Artists.

Reed Miller and Nevada van der Veer, tenor and contralto, respectively, recently paid Dallas, Tex., a visit, appearing as soloists for the Mozart Club. The Dallas Daily Times-Herald next day said the following:

If the attraction offered at the Hippodrome Theater Friday night is an indication of what is to come during the remainder of the season, then the Mozart Choral Club may be thanked in advance—it will furnish excellent entertainment for Dallas music lovers.

Reed Miller, tenor, and Nevada van der Veer, contralto, opened the season's engagements. They are artists to their fingertips. They are as capable singers as have been heard here in many a day. Miss Van der Veer, particularly, possesses a voice that is unusual in contraltos. There is the volume and the power one expects, but



REED MILLER AND NEVADA VAN DER VEER EN ROUTE.

with it a sweetness of tone and perfect modulation usually lacking. Mr. Miller is a highly trained singer, and one naturally gifted with a voice which permitted big results from that training. And, in addition, they have worked together to such purpose that their duo numbers were rendered without fault—in fact, the three of these, with an encore, proved fully as enjoyable as anything else on the evening's program.

It is the musical fad at the moment to sing the compositions of the German masters. There are a number of these, rendered in a manner that met full approval of those who knew them. But it was in the English numbers that Mr. Miller was most roundly applauded. "The Little Drummer Boy" showed the artist's phrasing abilities, and in "A Negro's Sermon," by Cook, one learns the vast difference between negro minstrelsy and true artistry. It is a case of the ridiculous being made sublime.

Joseph Malkin in Newport.

Two very flattering press notices regarding the playing of Joseph Malkin, cellist, in Newport, R. I., October 14, are herewith reproduced:

Mr. Malkin also was on the program for three numbers, but was compelled by insistent applause to give a fourth. He is a masterly cellist. Those whose memory goes back to the days of Fritz Giese will be reminded of the work of that great player when they hear Mr. Malkin. He has a most beautiful tone, rich and sonorous in quality, perfect technic and a singing power that is exceptional. His first two pieces, his own "Sarabande" and the "Canto Amoroso," by Sammartini, were played with muted strings. His third, Franceur's "Sicilienne and Rigaudon." All three were delightfully done. But

it remained for him to captivate the audience with the Bach aria for the G string which he played in response to an encore. It seemed the perfection of cello playing and it will be a long time before better work will be heard on the concert stage in Newport. Mrs. Witek furnished Mr. Malkin's accompaniments and played them most artistically with beautiful tone and shading.—Newport Herald, October 15, 1915.

First he played, unaccompanied, a "Sarabande" of his own composition, mostly in "double stops" and chords. Then Mr. Malkin put the mute on his fine instrument. . . . The selection was a "Canto Amoroso," by Sammartini, and those rich, full, strong cello tones, and the heart and delicate taste which showed through all his great technic "brought down the house." Again, and with mute, Mr. Malkin played a "Sicilienne and Rigaudon," by Fr. Franceur, which went all over the cello from the deep notes to the little ones away up in the air—and went with lightning speed.

This was all the solos the program allowed Mr. Malkin, but the audience was determined to hear more of that sort of music. Although it required vigorous applause, persisting after two reappearances to bow, the encore was finally honored. Then came the great treat of the evening. It had been heard here that this was one of the great cellists of the world and those favored by the opportunity to hear it will not soon forget the proof of this in the playing of the splendid aria for the G string from the Bach violin suite. Words fail to describe this music. The audience sat almost breathless. It was music of the most strictly classic sort, it was "Bach"; it was magnificent, and the large audience was filled with a sense alike of deep satisfaction and rare delight.—Newport News, October 15, 1915.

The Witek-Malkin Trio will give its first Boston concert soon, followed by further engagements.

BALKAN FOLK SONGS.

Mrs. Beach's New Work.

A new work of singularly timely interest by Mrs. H. H. A. Beach appeared on the program played by her in San Diego, Cal., on November 11. It is a set of variations on Balkan folk tunes and utilizes Serbian, Roumanian and Macedonian themes with rare ingenuity. The melodies which serve as thematic materials are four in number, two of them being of a lively character and two melancholy. In the first five and the seventh variation the Serbian melody, "Oh, My Poor Country," is employed exclusively. A Roumanian melody, "Stara Planena," is used as the introduction to the first variation and another one, "Grandpa Has Planted a Little Garden," is added as coda. The eighth variation is preceded by a Macedonian "Appeal for Help" centuries old. Mrs. Beach has treated these exotic tunes with ingenuity and much charm of fancy.

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NEW YORK BREVITIES.

Winifred Adele Marshall, a Stuart Pupil—Concerning
Ziegler Artist-Pupils—Miller Vocal-Art-Science
Lecture—Eleanor Patterson Engagements—
New Assembly Concert—The Southland
Singers—Warford in "A Persian
Garden"—Notes.

Winifred Adele Marshall (soprano leggiero), who has been exclusively the pupil of Francis Stuart, of Carnegie Hall, gave a costume recital at the Brooklyn Academy of Music, November 10, singing the following comprehensive program: "Deh vieni non tardar" ("Le Nozze di Figaro"), Mozart; "O Sleep, Why Dost Thou Leave Me" ("Sememele"), Handel; "Casta Diva" ("Norma"), Bellini; "Jemie," "Lullaby," "My Heart Is Sair," "Leezie Lindsay," "Within a Mile," "Jeannie's Eyes," "MacGregor's Gathering," old Scotch; "Charmant Papillon," Campra; "Bois epais," Lully; "Musette," "Margoton," old French; "Danza, danza," Durante, "Sento nel core," Scarlatti, "Cangia, cangia," Fasolo, "Per la gloria," Bononcini, "Tarantella," Rossini, old Italian; "Verdant Braes of Skreen," "The Weaver's Daughter," "My Love, Oh, He Is My Love," "Ballynure Ballad," "Lullaby," "Next Market-day," "Snowy-breasted Pearl," old Irish; arias from "Madame Butterfly," Puccini.

The costume of a young Highland laddie, of a French lady of the seventeenth century, of Italian and Irish peasants of that period, were worn, making this charming affair attractive throughout. Following each group of songs, Miss Marshall received warm applause, being obliged to sing an encore each time. At the close she had five recalls. Her excellent schooling enabled her to sing these forty songs without tiring her voice, which is the best evidence that Francis Stuart knows how to treat the voice. The Brooklyn press praised her singing without exception.

ZIEGLER ARTIST-PUPILS INCIDENTALS.

Linnie Love and Lorna Lee, who are singing in "Jack and the Bean Stalk," are kept busy singing at some public school nearly every day. At Public School 156, Brooklyn, they appeared before an audience of 2,300 children, not even standing room was available, and many were disappointed not to get in. "Jack" is a three act operetta written especially for children; it introduces solos, duets and trios. All characters make their entrances and exits through the audience, which causes much excitement, especially when the Giant comes down the aisle singing, "Fe, Fi, Fo, Fum." Jack is played by Linnie Love, soprano, who keeps the children in roars of laughter. His mother is Lorna Lee, contralto. The Giant is played by Harry Donahy, bass, who has a powerful voice. "Jack" is booked for many dates during December.

Mme. Ziegler gave a lecture-recital in Lauter Hall, Newark, N. J., on the afternoon of November 24. There was a large attendance, and the applause was enthusiastic. Several singers from the Ziegler Institute assisted.

Arthur G. Bowes, lyric tenor from this school, is now on tour with "The Girl from My Home Town." He is singing a small part, which gives him a good chance to display his beautiful singing voice.

Laurette Taylor, who studied with Mme. Ziegler before she went to London to play "Peg o' My Heart," sails from England, November 29.

MILLER VOCAL-ART-SCIENCE LECTURE.

"Observations in the hygiene of the voice relative to the health of the child, with special reference to its necessity as a part of its education," was the subject of the lecture by Dr. Miller, which was followed by demonstrations of the principles of the above system, showing the practical application and the blending of these facts into an artistic song recital by pupils. It brought forth spontaneous applause from the audience of 500 people in the auditorium of School No. 132, 182d street and Wadsworth avenue, November 11.

NEW ASSEMBLY CONCERT.

The first concert of the New Assembly, Mme. Bell-Ranske, founder, in the grand ballroom, Hotel Plaza, November 17, brought forth the following artists: Djane Lavoie-Herz, pianist; Lucile Collette, violinist; Per Nielsen, Norwegian baritone; Rudolph Ganz; William Parson and Jane Lefort at the piano. Mme. Lavoie-Herz began the program with the funeral prelude of Blumenfeld, in which her beautiful tone was noticeable. There was tremendous dramatic brilliance in the Liszt fugue on the name B-A-C-H, and following her performance she was obliged to play an encore, an andante for the left hand alone in A major. Later she played pieces by Brahms, in which she further emphasized the musical refinement and impressive authority which underlie her art. Mme. Lavoie-Herz possesses also a remarkably sensitive pedal ability and unusual taste in coloring.

Four beautiful songs by Rudolph Ganz were sung with sonorous voice by Per Nielsen. The effect of these was greatly enhanced by the accompaniments of the composer,

and together the artists received a reception of which they must have been proud.

Lucile Collette, recently returned from her triumph in the Canadian Musical Festival at Toronto, played pieces by modern composers, showing beauty of tone in a Chopin nocturne and brilliant execution in Wieniawski's "Scherzo Tarentelle." A large audience attended.

ELEANOR PATTERSON ENGAGEMENTS.

Charles F. Lummis, one of the founders of the Southwest Museum of Los Angeles, sent a letter of appreciation to Miss Patterson, following her singing at the Exposition in San Diego. As a result of her Western successes, the contralto is receiving many inquiries for her services and is making preparations for another concert trip. The word "American" is applied to her in its full significance, since the contralto's education and musical training have been acquired solely in the United States of America.

MME. DAMBMANN'S SOUTHLAND SINGERS.

The schedule for the season 1915 of the Southland Singers, Emma A. Dambmann, president, is as follows: November 27, Saturday, reception and dance, 8.30 p. m.; December 30, Thursday, Christmas tree and dance, 8.30 p. m.; January 26, Wednesday, first concert and dance, 8.30 p. m.; February 14, Monday, informal musicale and dance, 8.30 p. m.; March 20, Wednesday, second concert, 8.30 p. m.; April 25, Wednesday, reception, dance and supper, 8.30 p. m. Mme. Dambmann wishes to increase the chorus to sixty singers. Applications may be made at the Hotel Netherlands, Wednesdays at 11 o'clock.

CLAUDE WARFORD "IN A PERSIAN GARDEN."

Thursday evening, November 11, Claude Warford sang the solo parts in Lehmann's "In a Persian Garden," given by the Grove Choir and Choral Society of Weehawken, N. J. Mr. Warford was in fine voice and scored a notable success. He also sang a group of songs by Hallett Gilberté and Franklin Riker, as well as one of his own recently published songs.

The other members of the quartet were: Lutie Fecheimer, soprano; M. E. Day, contralto, and W. O. Green, baritone.

NOTES.

Arthur Greene, cellist, recently of Buffalo, a student in the School of Journalism, Columbia University, comes introduced to New York musical circles by Nellie M. Gould, of that city, and Ida S. Knighton, of New York. He recently played at the Central Baptist Church, Godard's "Berceuse," from "Jocelyn," showing good tone and tasteful expression.

The Musical Art Society of Long Island, Harriet Ware director, gave the second musical afternoon, November 13, in Garden City, L. I. The following artists took part: Helen Cozens Wiltbank, soprano; Gertrude Hilton Stodart, pianist; William H. Madden, baritone, and William H. Humiston, lecturer, his subject being "Edward A. MacDowell and His Work."

Edmund Jaques will present Spohr's oratorio, "The Last Judgment," at St. Paul's Chapel, Broadway and Vesey street, Tuesday, November 30, at 12 o'clock, noon.

Laura Sedgwick Collins, president for six years past of the alumni association of the American Academy of Dramatic Arts, was the speaker at a gathering of the fine arts department of the Woman's Club, Albany, N. Y. Miss Collins was one of the first pupils in composition of Dr. Dvorák. Following her address, the first act of "Twelfth Night" was presented by members of the dramatic section of this club, under Miss Collins' direction. The Albany Argus said of Miss Collins: "Miss Collins gave a most interesting and instructive interpretation of Shakespeare. She also read a poem on Shakespeare, written by Rev. Lyman Collins, of Newark, N. J. . . . Preceding the scene, in which the entire cast was composed of members from the dramatic section, Miss Collins introduced the players in a most unique and entertaining way."

Tecla Vigna's Pupils Successful.

Esther Osborn, the soprano and teacher, presented Arabella Merrifield in concert recently at the Unitarian Church of Minneapolis. Mrs. Merrifield won an overwhelming success and the critics predict a brilliant and successful career on the grand opera stage for her. Her studies began with Tecla Vigna, of Cincinnati, singing "Elsa's Dream" at her graduation with Mme. Vigna's class. Later Mrs. Merrifield removed her activities to New York, from where she later moved to Minneapolis to continue her studies with Esther Osborn.

Another successful pupil of Mme. Vigna is Helen Remley, who this year is taking a post graduate course with Mme. Vigna. Miss Remley won a pronounced success at a concert given under the management of John T. Steen, of Hamilton, last week. Last year Miss Remley sang the role of Amelia in "Ballo in Maschera" in Mme. Vigna's operatic performance. Mme. Vigna says that she has great hope for this young artist.

THE MAN AND HIS WORK—

IGOR STRAVINSKY

—HIS FIRST STRING QUARTET.

BY E. ANSERMET

Conductor of the Diaghileff Russian Ballet.
(Translated by F. H. Martens.)

The appearance of a work by Igor Stravinsky on a program of chamber music represents so radical a creative departure on the part of the great Neo-Russian composer, and such an innovation as regards the traditions of writing for the strings, that it seems to call for some sort of explanation, one which will mark the difference between chamber music in the accepted sense of the word, and Stravinsky's own remarkable addition to its literature.

This difference might be said, broadly, to be the same that exists between Russian and European music or, to speak in even more general terms, between all "popular" music and music written in the art forms. It may be claimed that the whole essential trend of European music (that is, music in the art forms) was the direct result of the discovery of the sense for tonal harmony, the personal factor in art, which gives a musical composition cohesion: much as the law of gravitation controls and regulates the movement of cosmic matter. This acoustic factor soon developed intellectually to such a degree that a musical work was regarded as "architecture in tone," an altogether symbolic concept of the art.

Thus the vital motive power of music passed from the consideration of things external to those of the spirit, from the concrete domain of the senses to the region of the abstract. In other words, music was placed in subjection to extra musical laws, and became the mere outward medium of expression of a more or less purely intellectual system, one to which she owes her ethical tendencies and influence, her possibilities of spiritual philosophic and dramatic expression. And what we ordinarily term a "musical education" is neither more nor less than an experimental initiation into the modus operandi of this system.

In Russia, on the other hand (and therein Russia has differed from the rest of Europe), when musicians ceased to be artisans in order to become artists, they permitted no novel preoccupation to burden their minds; they introduced no changes in the nature of their art. Culture in no way displaced or altered the objective point of their creative activity, it merely gave them a larger understanding and a finer conception of their art as it already existed. Comparing Russian folk music (a dance or a song) with Russian art music, some of Borodin's symphonic compositions, for instance, we find that they do not differ in their essentials. The only real difference is in the case of the latter, that there is greater diversity of detail, greater finish of development and working out. Yet, if we compare the folk music of the remainder of Europe with its art music, there is a complete break in continuity: they do not follow the same general plan. And this difference between Russian folk music and European art music in general is far more marked than that existing between Russian art music and folk music in particular.

That individual character which is generally attributed to Russian music is something which may be said to have justified its claim to existence only in the recent past: and then only in a few of the works of Glinka, Dargomijski, Borodine, Rimsky-Korsakow and Moussorgski. Igor Stravinsky has actually been the first fully to grasp its possibilities, and to realize them in all their plenitude and purity of expression. And this is particularly the case in those pieces for string quartet which appear on the Flonzaley programs. Incidentally, we need hardly mention that this individuality is not an exclusive attribute of Russian music, but that it is the common property of all music in which the folk spirit continues to live.

Igor Stravinsky was born in Petrograd, June 5 (May 23, old style), 1882. Until he reached his twentieth year, classic and legal studies claimed his attention, yet at the age of nine, he had already shown such remarkable pianistic ability that a pupil of Rubinstein was charged with its development. He first essayed himself in composition in 1903, when he wrote the allegro of a piano sonata, to which he soon added the remaining movements. At this time he was studying theory with pupils of Rimsky-Korsakow and composition with that master himself. In the year 1906, during the course of which he married, he devoted himself altogether to music, and since then the passing of time has been marked by the appearance of a series of works of increasing significance. The premiere of his "scherzo symphonique," in 1908, at the Ziloti concerts in Petrograd, made his name known throughout Russia; the performances during 1910 and 1911 of his "Oiseau de Feu" and "Petrouchka" by the Russian ballets brought him general European fame. Paris, in particular, where he has found his most fervent admirers, welcomed him so warmly that

he has come to regard it as his second home. In the spring of 1913, his "Sacre du Printemps," staged by Nijinski, aroused widespread and bitter discussion, revealing as it did that he had more than mere talent, making plain he possessed that individuality of genius which opens new paths in art. And when the same work was given in concert form during April of 1914, it silenced all demonstrations, and caused one of those general overturnings of established verities which signalize the red letter days of the world of art. From that time on the personality of Igor Stravinsky has been one of those most prominently in view in the music of the present day.

With the "Sacre du Printemps" Stravinsky broke with the tonal system actually in use. That is, if we agree to call the sum total of all those laws of intellectual order and precedence which constitute the esthetics of music a "system." And, if we group the sum total of tonal and



IGOR STRAVINSKY.

acoustic commandments to which a musical work is subjected with the purpose of giving it organic cohesion under the name of "style," then we may say that Stravinsky is, more and more, freeing himself from the trammels of "system" of any description, while at the same time becoming more severe as regards his "style." His harmonies are based on the affinity of chords, and constructed along the lines of what might be termed "chord polyphony." In the same manner his work shows a process of evolution as regards the element of tone color, disregarding established customs regulating the fusion of different tonal qualities, and seeking the true character and tone relationships of each individual timbre.

It is for this reason that Stravinsky has had recourse to chamber music, and first of all to the string quartet, for which he wrote, in the summer of 1914, the three short movements to be played for the first time in this country by the Flonzaley Quartet at their New York concert November 30. And, though the term "string quartet" in general implies a certain definite musical style, a certain kind and manner of musical expression, intimate and introspective in its nature to Stravinsky, it merely signifies an opportunity of working out the acoustic possibilities of a certain family of musical instruments. Where another composer would offset a masculine theme by a feminine one, or contrast an affirmative with an interrogative motive, Stravinsky establishes a balance of full and tenuous sonorities, or opposes the quality of the brilliant to that of the delicate violin tone. As regards the contents of these three short movements, it is enough to say that the first embodies the spirit of the dance, the third the spirit of religious melody, while the second has been developed in the region of the musically fantastic and bizarre. Any other comment would be superfluous, since this music is absolute music in the true sense of the word, that is to say, music innocent of any and all suspicion of a literary or philosophic program.

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YOUNG PIANIST WINS STRIKING SUCCESS IN MINNEAPOLIS.

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Minneapolis, Minn., November 16, 1915.

A remarkable pianist appeared with the Minneapolis Symphony Orchestra at the Sunday concert, November 14, in the Liszt E flat major concerto for piano and orchestra. In the charming Aline van Barentzen we heard a pianist who is said to be the youngest woman pianist of first rank now before the public. Her blond hair, her sweet, unaffected manner and her brilliant playing all combined to captivate the audience. She has unusual technic of the bright, sparkling, rhythmic sort. Her trills were excellent and her technic in general was exceptional for one so young. She was heartily encored and responded with a delightful little composition of Liszt.

Schubert's "Marche Militaire" and "Rosamunde" overture were given fine readings by Emil Oberhoffer and his men. The merry, lilting suite, No. 1, from Lalo's ballet, "Nimona," was followed by Dvorak's character piece, "In the Spinning Room." Delius' "A Dance Rhapsody" is an example of constant ravishing harmonic changes and delights the audience. This is its second rendition by the orchestra. The string section of the orchestra gave in a superb manner Boccherini's "Minuet," taken from one of his string quartets and exemplifying the pure, sweet Italian music of the eighteenth century.

CHILDREN GIVEN GOOD MUSIC.

The Young People's Symphony Concert Association, a band of progressive women of this city, is again back of a project to give four concerts on Friday afternoons for the school children of the city. This series has been given for two years, Emil Oberhoffer giving verbal descriptions of the composer and composition. This year he has arranged to devote afternoons to master composers, this first concert being given to Beethoven. Great care is shown in the arranging and preparing for these programs. A certain number of tickets are sent to each school and are sold to the children for 15 cents, which with 10 cents carfare makes a grand total of 25 cents to hear such a program. The only complaint that we hear is that there are not enough tickets sent to cover the demand in the schools. That is a re-

freshing bit of news for these energetic women who are devoting their time to such a splendid work. The Auditorium is always filled to the doors for these concerts. The children come under the chaperonage of teachers of their respective schools. The orchestra players always seem delighted to pour beautiful music into the waiting ears of these eager children. Beethoven's "Wedding March," "Midsummer Night's Dream," "Fingal's Cave," two symphonic movements, the andante from his violin concerto and his "Spring Song" were all given with a devotion by Mr. Oberhoffer and his men.

LOCAL MUSICIANS' PLEASE IN CONCERT.

The Queen Esther Circle of the First M. E. Church gave a concert for home missions on the evening of November 12, when the following appeared: Mathilda Olson, soprano; Carl Jensen, pianist, and Edward Towler, violinist, accompanied by his sister, Mertiana. Mr. Jensen's interesting and interestingly played numbers were: "St. Francis Walking on the Waves" (Liszt), the Chopin "Fantasie" in F minor and Guilman's allegro (on the organ). Mr. Jensen's playing is marked by a thorough artistic sense and a clean, good technic. The golden haired Scandinavian singer, Mathilda Olson, has won for herself a high place in the younger circle of Minneapolis musicians. Her sweet voice and engaging personality were never heard to better advantage than in a group of the loveliest of the Schubert songs, the aria "Wie nahte mir der Schlummer," from "Der Freischütz," by Weber, and Ardit's florid song, "Speak." In all her songs she showed careful training and assiduous study. She has undoubtedly a bright future.

ASSOCIATE SECTION OF THURSDAY MUSICAL PROGRAM.

The associate section of the Thursday Musical met at the Hotel Leamington on November 9, at 10.30 a. m., to hear a program given by Mildred Ozias, soprano; Louis Chapman, pianist; Mildred Landry, contralto, and Mabel Jackson, violinist. Much particular interest was shown in the violinist, who is a member of the MacPhail School faculty and has a large following of friends and admirers.

RUTH ST. DENIS DANCES IN MINNEAPOLIS.

When Ruth St. Denis appeared at the Auditorium, on November 10, supported by a large and very efficient company, she gave one of the most artistic performances that Minneapolis has ever beheld. The costumes and scenery were beautiful and artistic. A classic and Oriental dance opened the program. The dance represented a whole day from early dawn, with a gorgeous dance of the will-o'-wisp, the slight breaking of the light, the rising of the sun, and a dragon dance. When the full light of day shone, there appeared dancers to represent showers, glean-

ers, rainbow and sunset. A fitting close was the dance of the crescent moon with the beauty of the dancer contrasted with a large bat that floated about the stage in most grotesque figures.

The twenty-third Psalm was given by Miss St. Denis' husband, Ted Shawn, garbed in white robes and turban. The remainder of the evening was just as enjoyable, with a varying program, including a Hindoo temple scene, a baseball act, a polo game, etc. No one who saw this artistic performance could come away with any feeling but gratitude to Miss St. Denis for giving us a glimpse of so much beauty all in one evening.

FANNING-TURPIN HEARD IN RECITAL.

Cecil Fanning's recital here on November 9 was a work of art from start to finish. Mention should be made right away of the very fine support that he had at the piano in the person of H. B. Turpin. Every varying shade of expression of Mr. Fanning was aided by this splendid pianist. Fanning's voice is a resonant, flexible organ, which he controls and with which he can express every mood. The program was opened with an air from "Orfeo" (Monteverdi), followed by Gretry's aria from "Richard Cœur de Lion," the vocal introduction to the third act of Wagner's "Tannhäuser," "Vision Fugitive" from Massenet's "Herodiade." A second group consisted of German classic songs, in which Mr. Fanning was as much at home as though he were singing a little modern ballad. The next group was composed of three songs by Gertrude Ross, "War Trilogy" ("War," "A Babe's First Cry" and "Peace"). In the concluding folksongs, Mr. Fanning was certainly at his best. These were three happy French songs, the simple old Highland melody, "Turn Ye to Me," an Old English song, "Oh, No! John," Harriet Ware's "Mammy's Song," Dobson's "When I Was One and Twenty," Clay's "The Sands o' Dee," Walthew's "May Day" and De Leon's "March Call."

These two artistic gentlemen were most enthusiastically received, and as a final encore Mr. Fanning recited a poem, an "Irish Love Poem," composed by himself. Fanning was brought here by the Music and Allied Arts Bureau, under Laura C. Wallin, recently of New York.

VAN VLIET-JOHNSON JOINT RECITAL.

The first of a series of recitals to be given by Cornelius van Vliet and Harry Johnson was opened at the Unitarian Church, November 11. Three composers were represented—Bach, Mozart and Beethoven. Bach's sonata, No. 3, in G minor, was given a reading by these two favorite artists that placed them still higher than they now are in the estimation of the public. Mr. Johnson's brilliant technic was held in abeyance to the mood of Bach and the glorious tone of Van Vliet sang forth this rarely heard sonata in a manner never to be forgotten. Mr. Johnson played the splendid C minor "Fantasie" by Mozart in a deeply impressive way, showing that he has great musical taste as well as a keen knowledge of what Mozart wanted. Beethoven's sonata in G minor for cello and piano closed the evening's program. Mr. van Vliet has been praised by press and public ever since he chose Minneapolis as his residence, so that there seems as if there is no more to be said. He shows great talent and a perfect mastery of his cello, and expresses every varying mood with an artistic finish that is rarely heard.

UNIVERSITY CLUBS JOIN IN EVENING OF GLEES.

The greatest event of college football life in Minnesota is the annual game between Minnesota and Chicago. On November 13 Minnesota won a hard game, with a score of 20 to 7. The evening was enjoyably spent at the Armory listening to a joint concert given by the Minnesota and the Chicago Glee Clubs. This is the first of such a series of concerts, but the managements of the two glee clubs assure us that this will also be an annual event. The Chicago Glee Club opened its season with this concert and will have a busy time till June 1. There are twenty-one men in the Minnesota Glee Club and they are chosen from the best singers of the university. The club has many invitations to sing in public from all over the State, with concerts during the Chautauqua season and for the University Extension Course. At this concert on November 13, the Minnesota Club showed its superiority over the Chicago Club in the evening, just as the Minnesota football team had shown its superiority over the Chicago team on the gridiron in the afternoon. There were more than twenty thousand visitors in the city to see the game. All due credit should be given to Carlyle Scott, dean of the music department of the university, for his untiring efforts during past years, which just now is bringing forth fruit.

DEBUT OF YOUNG SOPRANO.

Ruth Hildegarde Pfantz, a young soprano with a sweet voice and unmistakable talent, made her first public appearance at the Unitarian Church, November 15, accompanied by Harry Johnson, pianist. She gave a long hard program which showed her many moods and proved that she has a brilliant future, with intellect and the voice to

(Continued on page 47.)

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MUSIC IN THE PARKS FOR 1916.

A Meeting of the Greater New York Music Publishers and Dealers' Association—
Addresses by the Park Commissioners.

On Tuesday evening, November 16, the Greater New York Music Publishers and Dealers' Association held a dinner and meeting at the Hotel Breslin, with W. L. Coghill, of the John Church Company, president of the association, in the chair. The special subject under consideration at this meeting of the association was the question of the music in the parks next summer, and three of the park commissioners of New York, Hon. Cabot Ward, of Manhattan; Hon. R. V. Ingersoll, of Brooklyn, and J. E. Weier, of Queens, were present at the dinner and afterward made speeches. Hon. T. W. Whittle, commissioner for the Bronx, had been invited, but was unable to be present.

The first speaker was the Hon. Cabot Ward. Commissioner Ward, when it comes to a question of music in the parks, has the great advantage of being an expert musician himself, and in his college days an orchestra conductor. He was the first to introduce a certain standard of instrumentation which made it possible to abolish some of the ridiculous "bands" that used to provide so-called music. The commissioner made a long and most entertaining speech, pointing out how little New York does for music in the parks compared to other cities. Boston, for instance, has a municipal band and an appropriation of \$150,000; even little Hagerstown, Md., a town of 25,000 inhabitants, has its own municipal band; but in the coming year the parks of Manhattan and Richmond together have an appropriation amounting only to \$22,500 together. He deplored this fact and pledged himself and his fellow commissioners to do the very best they could with the small appropriation granted.

Commissioner Weier, who followed, confessed that he is not a musician. He said that after several months' experience with the records of the home phonograph he had at last become able to distinguish the Mozart G minor symphony from a number by the Fiske Jubilee Singers, because the former record was much shorter. He confessed also to having a sawmill within the precincts of Greater New York and added that the only musical tone with which he was thoroughly familiar was the unpleasant one caused when his big saw ran across a tenpenny nail, which some one had driven into a tree trunk forty or fifty years ago so far that it could not be seen from the outside. He said some interesting things about the attendance in the various parks, stating that the largest number of listeners and most interested ones were always found in the parks situated in the poorest quarters of the city.

Commissioner Ingersoll followed in a lighter vein. He confessed that when the music in the Brooklyn parks was first turned over to him he knew little about the instrumentation of a band, but after some experience learned that no genteel band should have more than 50 per cent. of alto horns. He also learned that the alto horn must be an extremely easy instrument to play, as any good fellow who was a friend of the leader seemed to be able to pull down an evening's wages at the "oom pah" business. Other knowledge that he acquired was as to what constitutes a band leader, the principal constituent necessary being a bunch of letter heads. "Any band leader," said he, "who gets a contract for one evening can be sure of employment all summer. He hires nineteen of his friends to play for him once and then he plays nineteen times for each one of his friends as their turns come; for, whatever failing the musician may have, he does not know the vice of ingratitude." But turning from the lighter side, he said that there had been an earnest and successful effort made to take this question of music almost entirely out of politics and, like the other commissioners, expressed his determination to do the best he could with the small appropriation granted him, something less than \$10,000. The commissioner made one very good point, heartily applauded, when he said that he considered it bad policy for the city to have a half a billion tied up in park properties, to pay out something like two million annually for the care and maintenance of these same properties and then to refuse to appropriate a few more thousand for the sake of making

those properties of real use, benefit and entertainment to the people to whom they belong.

The association now includes all but two of the important publishing houses in the City of New York. Of its sixty-two members, over fifty were present. The association is only in its second year, but under the enterprising executive board which controls it, including W. L. Coghill (John Church Company), president; Ted. Snyder (Waterson, Berlin & Snyder), vice-president; J. A. Glassmacher (C. H. Ditson & Co.), treasurer; J. T. Roach, (Hinds Noble & Eldridge), secretary; Edward B. Marks (Joseph W. Stern & Co.), Walter Fischer (Carl Fischer), Julius Witmark (M. Witmark & Son), Michael Keene (Boosey & Co.), George Fischer (J. Fischer & Bro.), directors, is bound to make its influence felt for good in musical matters concerning the whole community.

FRANZ VON LOEW ADVOCATES TEACHING MORE THAN TECHNIC.

Pianist Believes Daily Habits of Pupil Should Be Considered
by Teachers for Best Development of any Art.

In course of a recent interview, Franz von Loew, principal of the piano department of the Flaaten Conservatory, Duluth, Minn., dwelt upon an interesting fact concerning piano teaching, which has often been mentioned in various articles on piano instruction, i. e., that the individual needs attending each scholar must be studied very closely from the standpoint of the pupil's mode of living, exercise, dietetic influences, environment, etc. The question manifests itself that teachers cannot accomplish their mission, from a musical standpoint, unless they study the life and needs of their class.

This has no doubt been looked into more or less at various times, but never specialized as a physician would undertake to know the patient's mode of living in order to give the proper treatment, he maintains. Also that it is known that our foremost singers heed the aforesaid statement and know that it is a vital question when they undertake to build their mental and physical self musically. In piano teaching the same consideration should be taken as well as the painstaking efforts promulgated by the said vocal artists.

He believes likewise in reforming the common methods employed by the so called house to house teachers, who merely strive to retain their classes by pampering the whims and likes of the pupils instead of manifesting an idea which to the teacher's intellectual guidance would stem the tide of careless playing (so called amateurish), to one of slow and sure method, even if the teacher is able to develop real musical worth to a certain degree of progression only.

"Musical research along the various phases of instrumental instruction confront us with the fact that strict rules as to the mode of living should be adhered to," he added, and told how a well known cellist is known to ask his pupils when they come for their lesson, "Have you taken your constitutional (meaning, of course, his or her daily walk), before practising your lesson each day since the last lesson taken?" If the pupils had not done so they were reminded of the fact that he had a decidedly keen insight as to how they regulated their living since he had seen them last.

Mr. von Loew emphasizes these facts kindly but forcibly to his pupils, and regards them as decidedly valuable in their studies.

He states that, if all instrumental teachers, particularly those who teach the advanced students, where tonal and technical proficiency is necessarily to be acquired, a great wave of reform along righteous lines from a musical standpoint, would accomplish results for the American student.

MYRTLE HOBBS.

Symphonic Works to Be Heard at Popular Prices.

Due to the energetic efforts of Martha Maynard, a movement has been started to give civic orchestral concerts at popular prices in New York during the season. At these concerts the symphonic works of the great masters will be given and prominent soloists are to appear. The first concert will be given by the Russian symphony Orchestra at Madison Square Garden on Sunday afternoon, November 28, when a Tchaikowsky program will be featured. Some of the numbers on the program are to be his "Sym-

phonie Pathétique," the Italian "Capriccio" and the "March Slav." Judging by the success similar concerts, under Miss Maynard's able management, attained during the summer, the series will prove popular during the winter.


A Leefson Pupil Demonstrates His Right to Rank Among the First Musicians of the Country.

On Tuesday evening, November 9, John Thompson, American pianist, appeared in recital at Witherspoon Hall, Philadelphia. Mr. Thompson opened his program with the toccata and fugue in D minor (Bach-Tausig) and other composers represented thereon were Schumann, Brahms, Chopin, D'Albert, Celeste D. Heckscher, Paul Juon, Debussy and Dohnanyi. The Philadelphia Record remarked that his playing had "many charming and very musicianly qualities." And further stated "with an entire absence of pose, he succeeds in giving beautiful interpretations, marked by fidelity to the composer's wishes. His technic is especially fine, distinguished by clean finger work and a tone that has been developed for quality. . . . He has at his command a practically unlimited amount of delicate effects, and this enables him to give both variety and charm to all he does."

The Philadelphia Ledger declared that he "created a favorable impression upon a large audience of music lovers." The Press spoke of "his wonderful art," and also said "Mr. Thompson plays with every side of his art thoroughly finished. He is not alone a remarkable technician, but his interpretation is always finished, full of expression and everything is given with a true sense of art. . . .

Every part of it (program) was given in such a masterly way as to thoroughly delight the audience." The North American and the Inquirer were equally enthusiastic, the former remarking that he "proved his right to rank among the first musicians of the country," and the latter declaring that his playing revealed in many ways "a consummated technic" and the "development of a matured artist."

In the audience was one who was particularly delighted at the success of this young American, his teacher, Maurits Leefson, head of the Leefson-Hille Conservatory of Music in Philadelphia. The success which Mr. Thompson has attained is ample proof (if such proof is needed) that a complete musical education may be obtained at the Leefson-Hille Conservatory under the direction of Mr. Leefson and a capable staff of teachers—an education to be gained without traveling thousands of miles from home.



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DUFAULT AT TORONTO FESTIVAL.**Canadian Tenor Again Praised.**

The Canadian Musical Festival, held in Toronto, Canada, was chronicled by the papers of that city as a brilliant success, with large audiences, fine artists, etc. Among the latter was the favorite tenor, Paul Dufault, whose singing is always delightful, and at these concerts seemed to be unusually beautiful, to judge by the following local press excerpts:

Paul Dufault won triumphs on both evenings. The Handel aria, "Where'er You Walk," and an aria from Mehul's "Joseph in Egypt" were among the most notable of the numbers he sang. Mr. Dufault's magnificent stage presence, his smoothness of execution and sweetness of tone made a strong popular appeal, and he was obliged to respond to a double encore.—Music.

Paul Dufault, heard for the first time in Toronto, won a pronounced triumph. He has a lyric voice backed by dramatic expression, and his phrasing is finished, and he shows considerable skill in the management of his voice in the transition from one register to another. These merits were exemplified in Lully's "Bois Epais," Mehul's Champs Paternels, and in a lighter vein, Massenet's "Mentueuse Cherie." He was recalled three times, and gave a double encore.—Globe.

The great Canadian favorite tenor, Paul Dufault, made a very deep impression upon the audience. His selections were well chosen and gave him every opportunity to display to the best advantage his wonderfully sympathetic, rich and mellow tenor voice. Two little offerings, "A Spirit Flower" and "Mentueuse Cherie," were very delightful and sweet, and held the audience spellbound. He was recalled again and again, and sang in French and English alternately. His performance sustained his reputation as an eminent artist.—Sunday World.

Paul Dufault, the tenor, is an artist of striking personality and earnestness of purpose. His voice is remarkably pliable, his method refined and his diction excellent. In songs, including "Bois Epais," "A Spirit Flower," "Mentueuse Cherie," "Bluets d'Amour" and "Sylvain," he delineated with great artistry the varying sentiments they expressed, while his "Champs Paternels" and "Priere" from "Le Cid" were examples of as artistic singing as has ever been heard in this city. He invested every phrase with musical meaning and his interpretation was telling and vital.—Toronto World.

Paul Dufault, who appeared also in Friday's concert, again established himself as a consummate artist. His pure lyric tenor voice of exquisite sweetness and fullness seemed perfectly suited to Handel's beautiful aria from "Semele," "Where'er You Walk," which he sang as the introductory number to his only series on the program. A feature of Mr. Dufault's singing is his excellent breath control, and this facility was particularly evident in the rendering of the Handel aria. Two light ballads, "Bluets d'Amour," by Pessard, and "Sylvain," by Sinding, followed by Massenet's "Priere" from "Le Cid," constituted Mr. Dufault's contribution, for which he was urged by persistent applause to respond with a double encore.—Globe.

Craig Campbell's Program.

November 27 is the date of Craig Campbell's New York recital at Aeolian Hall, when the tenor will sing this program:

Waldfahrt	Franz
Ein Friedhof	Franz
Botenschaft	Brahms
Am Sonntag Morgen	Brahms
Adelaide	Beethoven
My Lovely Celia (Old English)	Arranged by M. Lane Wilson
Out of the Rain	A. Voorhis
Just You	H. T. Burleigh
Julia's Hair	Roger Quilter
The Sea Hath Its Pearls	Rudolph Ganz
Il Pleut Dans Mon Coeur	Debussy
Si tu le Veux	Keochlin
J'ai Pleuré en Réve	Hue
Ah Fuez Douce Image (Manon)	Massenet
My Ain Folk	Laura Lemon
The MacGregor's Gathering	Alexander Lee
I'm Wearin' Awa', Jean	Arthur Foote
E Lucevan Le Stelle (Tosca)	Puccini

Hector McCarthy will be Mr. Campbell's accompanist.

Berlin Testimonials to Charles W. Clark's Singing.

Berlin critics have the following to say of Charles W. Clark's singing: "Clark's high notes are wonderful, rich, mellow and sonorous, and of a remarkable penetrating power. At the same time the evenness of his voice throughout his entire range and the beautiful quality and power maintained in all the registers are remarkable. And then, what a master of dynamics is Clark! Few can spin out a tone like his, from the softest pp to the loudest ff, with such absolute control."—Berlin Correspondence in MUSICAL COURIER.

"He proved himself master of the vocal art. His finesse showed to advantage in the French compositions. In German Lieder the artist expressed perfectly the foreign idiom and showed absolute knowledge of his subject, and his rendition of Brahms' 'Sandmaennchen' was a masterpiece of mezzo-voce. The audience demanded many encores."—The Berliner Tageblatt.

"Altogether, the entire evening was a big success for American art through so able an exponent as Mr. Clark.

The close of the program brought enthusiastic demonstrations of appreciation, but there was time for but two added numbers, as Mr. Clark took the late train for Paris, where he is to sing with the Philharmonique and fulfill various private engagements. Mr. Clark's European tour will close with three concerts in Marseilles, after which he sails for America to begin his transcontinental tour.—Concert-Goer.

SECOND BILTMORE MUSICAL.**New York's Most Fashionable Morning Musicales Draws Socially Brilliant Throng—Excellent Music Heard.**

The Biltmore Friday Morning Musicales, founded and managed by R. E. Johnston and held biweekly at the Hotel Biltmore, now are without question the most fashionable morning musicales in New York, as was proved last Friday morning, November 19, when, in spite of the gale and rainstorm which prevailed, a tremendous attendance of the city's social elect packed the ballroom of the Biltmore to listen to Anna Fitzu, Mischa Elman, Clarence Bird and Mme. Homer.

Of course the magic name of Elman helped to crowd the auditorium, but also there was the potent attraction of novelty in the persons of Anna Fitzu and Clarence Bird, who do not belong to the familiar list of concert artists in New York.

Elman rewarded his hearers with ingratiating and masterfully finished performances of Saint-Saëns' "Rondo Capriccioso" and shorter numbers and was received with rapturous applause as usual. His impeccable intonation and clean attack was the marvel of all those who knew what a drawback he faced in the damp weather conditions.

Miss Fitzu was a surprise and a delight to her audience in a "Thais" aria and other selections. Aside from an uncommonly attractive stage presence which won instant favor for the young singer, she possesses also a beautifully timbred voice, clear, of well carrying quality, and capable of a wide range of emotional expression. She sang the "Thais" excerpt with telling tone color, musical intelligence, and keen dramatic sense. She is an artist of impressive attainments.

Clarence Bird is a pianist of sound quality. First and foremost he is a musician, playing with admirable blending of objective restraint and subjective charm, and employing as his expressional media a well rounded multi-colored tone, tasteful phrasing and pedaling, and admirably polished technic. His Mozart, Martini and Rameau introductory group was beautifully rendered and delighted the hearers, while his second appearance resulted in an even stronger success when he cast off classic moderation and revealed a wealth of temperamental impetus and virtuoso allurements in the very attractive d'Indy "Valse," Debussy's "Claire de Lune" and Leschetizky's "Taratella."

After the concert most of the fashionables remained at the Biltmore, where they were either guests or hostesses at elaborate luncheon parties in the various exceedingly handsome dining quarters of the hotel.

At the next musicale, December 3, the artists will be Frieda Hempel, Giovanni Martinelli, Fritz Kreisler and Hugh Allan, baritone.

Milnowski and Cumpson Notices.

Continuing the republication of flattering press notices on the occasion of the two-piano recital given by Marta Milnowski and Harry Cumpson at Aeolian Hall, New York, the MUSICAL COURIER reprints the following:

At Aeolian Hall newcomers gave a recital of music for two pianos. They were Marta Milnowski and Harry Cumpson. . . . Theirs is a kind of ensemble playing which, though sporadically cultivated here for years, has not yet taken a vigorous foothold. . . . The playing of Miss Milnowski and Mr. Cumpson was in some respects highly creditable. There were evidences of sympathetic understanding between them, and of nice musical sensibilities. . . . Lovers of the piano literature, which they are here to exploit, may well desire their better acquaintance.—New York Tribune.

Congratulations.

To the MUSICAL COURIER comes the announcement of the twenty-fifth wedding anniversary celebration of Mr. and Mrs. Edward Lusby Graham, Tuesday afternoon, November 23, at Graham Place, Ellicott City, Md.

Before her marriage and retirement, Mrs. Graham was Louise Natali, grand opera and concert soprano.

In a note accompanying the announcement, Mrs. Graham writes: "Your paper was the first to publish my marriage a generation ago."

Enterprising Liverpool Agents.

Rushworth & Dreaper, concert agents of Liverpool, Eng., have favored the MUSICAL COURIER with a copy of their concert calendar for the present season, which plainly shows that this enterprising firm is busy providing Liverpool with about all the best that England has to offer in the way of music this year.

PRIVATE VIOLIN CLASS OF LEON SAMETINI AT THE CHICAGO MUSICAL COLLEGE.



The above picture shows Leon Sametini and his violin class at the Chicago Musical College, where he heads the violin department. Carl D. Kinsey is the able general manager of the Chicago Musical College. From reports at hand the violin department at the

college counts a much larger enrollment this season than in former years, and the pupils are most enthusiastic about their work. Mr. Sametini is pictured in the center of the first seated row.

BIG AUDIENCE APPLAUDS GOODMAN AT THE VON ENDE SCHOOL.

A Fine Exhibition of Pianism.

Lawrence Goodman, the pianist, achieved a real triumph in the last number of his piano recital, Liszt's E flat concerto (in which his friend, Gordon Hampson, played the orchestral accompaniments on a second piano) at the von Ende School of Music, New York, November 17. His bravour and delicacy of touch, combined with a clean cut style and appreciation of contrasts, made the concerto a fine performance, which brought Mr. Goodman such resounding and continuous applause that he had to play an encore. Previous to this he played the Saint-Saëns G minor concerto (first movement) and this, too, showed the power and poetic development of the pianist.

Besides the two concertos Mr. Goodman played the following: Ballade, Brahms; gavotte, Bach-Saint-Saëns; andante and finale, from "Symphonic Etudes," Schumann; "Chant d'Amour," Stojowski; "Arabesque," Leschetizky; "Nachtfalter Waltzes," Strauss-Tausig.

Standing room was at a premium, as usual at all the von Ende School affairs, people crowding the stairs, gathering in groups in the entrance hall, etc. This speaks volumes for the real interest taken in this flourishing institution, the von Ende School of Music, now at its apex of achievement, with a staff of instructors of world wide fame, and a list of pupils of which it may well be proud.

Aline Van Barentzen Scores in Minneapolis.

Aline van Barentzen appeared with success on Sunday afternoon, November 14, with the Minneapolis Symphony Orchestra, when she played Liszt's concerto in E flat major. Following are some comments from the Minneapolis press:

The soloist was Aline van Barentzen, an American pianist of sweet sixteen. This young woman proved herself possessed of solid technic and refined artistic comprehension of her interpretation of Liszt's concerto in E flat major. She evoked with surprising power the slumbering thunders of the well known work, but also its tender poesy. Enthusiastically received, the artist responded with Liszt's

"Un Sospiro," beautifully played.—The Minneapolis Journal, Monday evening, November 15, 1915.

The assisting soloist contributed effectively to the youthful gladness and vivid brightness which permeated yesterday afternoon's program. Aline van Barentzen, an astonishingly mature and accomplished pianist of sixteen, played the familiar, but always impressive E flat major concerto of Liszt with a force, power and artistic intelligence which belied her years. Technically she is a marvel, and technic alone is often forcefully used to put the big Liszt compositions over the footlights. But she has far more than mere technic, more than an ability to make her piano sing, shout, trill, ripple, boom and reverberate. She reads between the notes, as one may say, and elicits by delicacy of nuance and splendid dynamic appreciation every drop of beauty, fire and meaning from the famous measures of this stupendous work. It has seldom been more strikingly or memorably played in Minneapolis, and its rendition marked little Miss van Barentzen as a potential Teresa Carreño. In response to an ovation of applause she gave Liszt's masterful study in delicacy and color, "Un Sospiro," in a manner that was promised by her rendition of the concerto.—The Minneapolis Evening Tribune, November 15, 1915.

Century Quartet Gives Interesting Evening of Song.

The Century Quartet, consisting of Grace Demarest, soprano; Elizabeth E. Jones contralto; Sidney W. Kamna, tenor, and Frederic Harold Limpert, baritone, gave an enjoyable evening of song on Wednesday, November 17, at Carnegie Chamber Music Hall, New York, before a large audience. The quartet sang four numbers: "Spring Song," Pinsuti; "Where Are You Going, My Pretty Maid?," Caldicott; "Ständchen," August Oehl, and "Wenn der Vogel naschen will," Ottomar Neubert, producing some excellent effects in tone coloring and general ensemble.

Elizabeth E. Jones received much applause for her singing of "A June Morning," Willeby; "Expectancy," La Forge, and "Dawn in the Desert," Gertrude Ross.

Sidney W. Kamna made a good impression with his beautiful voice and delivery. He sang "The Garden I Love," Nutting; "The Birth of Morn," Leoni, and "Inter-Nos," MacFadyen, and responded with an encore.

Grace Demarest charmed the large audience by her singing of "The Sea Hath Its Pearls," Ganz; "The Awakening," Loepke, and "The Blackbird," Quilter.

Frederick H. Limpert's sonorous voice was heard to excellent advantage in "An die Musik," Schubert; "Im

Kahne," Grieg, and "Der Asra," Rubinstein. He received much applause and responded with two added numbers.

The second part of the program was devoted to a song cycle, "Childhood," for solo, duet, trio and quartet, by Abbie Gerrish Jones.

KEEN INTEREST MANIFESTED IN APPROACHING ANNUAL MEETING OF THE KANSAS STATE M. T. A.

Standardization and State Examinations for Teachers Among Vital Topics to Be Discussed—The Blue Book.

Wichita, Kan., November 19, 1915.

Interest in the coming annual meeting of the Kansas State Music Teachers' Association, to be held at Hutchinson December 1, 2 and 3, is increasing as time draws near. Local music circles will be largely represented, as Hutchinson is close enough to Wichita not to make the trip a hardship through time or expense. The topics of vital interest scheduled for general discussion are "Standardization" and the "Examinations Necessary for Teachers," and also a new topic which is interesting many, "Community Music." The discussion will largely be regarding the state examinations for teachers, but as that is only a natural growth from the main topic, "Standardization" still holds the important place. Last year, it will be recalled, the state association began to issue credits, accrediting teachers. This season more definite courses of action as to finding out the eligibility of the teacher will no doubt be adopted.

Incidentally along that line, the local committee in charge of the situation in Wichita has not accepted the Blue Book gotten out by the state association committee, as was predicted in these columns in an earlier letter. It now remains to be seen what will be done by the association as a whole, all of whom have by this time received copies of the book. Perhaps the association will make some effort to have this present outline rescinded, and one adopted embodying more general lines or at least not giving to one school in the state the credit of dictating the association's outline plan of work, but rather giving it to a committee.

RALPH BROKAW.

**"MADAME BUTTERFLY" SUNG BY
PHILADELPHIA OPERATIC SOCIETY.
Wassili Leps Conducts Admirably.**

Under the splendid direction of Wassili Leps, the Philadelphia Operatic Society opened its tenth season with a performance of "Madame Butterfly," which was one of the very best things that the society has done. May Ebrey Hotz was the little Japanese, and her singing of this role was excellent and her acting deserves special commendation. Gifted with a beautiful voice, Miss Hotz understands how to use it to the best advantage. Beatrice Collins as Suzuki showed herself to be a splendid actress as well as a finished artist. To Paul Volkmann fell the role of the unheroic hero, and as Pinkerton he acquitted himself in splendid fashion. The role of Sharpless was taken by Horace R. Hood, who made an ideal American consul. The remainder of the cast included E. Myrtle Dunn as Kate Pinkerton, Dr. S. H. Lipschutz as Goro, E. V. Coffrain as Prince Yamadori, William J. Mayer as the Bonze, Edward A. Davies as Yakuside, F. Willard Cornman, Jr., as the Imperial Commissioner, G. A. Loeben as the Official Registrar, Sara R. Murphy as the Mother, Helen Fitzpatrick as the Aunt, Julia E. Stewart as the Cousin, and little Alger Lawton as Trouble.

Staged under the personal direction of John Luther Long, author of the work, and with scenery and properties loaned by the Metropolitan Opera Company, through the courtesy of Otto Kahn, this production, said to be the first outside of the professional stage, created an unusual interest among the musicians of Philadelphia and vicinity.

With a chorus of selected voices and an orchestra of sixty men from the Philadelphia Orchestra, conducted by Mr. Leps, the work was given a notable performance. Much credit is due Mr. Leps for his untiring energy and his unconquerable optimism, and to him is undoubtedly due the success of this, the thirty-fourth production by this splendid society.

On January 27 the society will present Leoncavallo's "Pagliacci" and "Dances of the Pyrenees," by Celeste D. Hecksher, the latter having been arranged as a pantomime ballet by Albert W. Newman.

Marie Morrissey Guest of Harry Lauder.

On Friday evening, November 12, Marie Morrissey, contralto, was a soloist at the concert given at the Amsterdam Theatre, New York. Mme. Morrissey sang "Auld Robin Gray," "Angus MacDonald," "Lochnager," etc. An unpro-

grammed incident connected with her first group was the enthusiastic demonstration accorded her by the large audience. Indeed, so pronounced did that enthusiasm become that Harry Lauder and his bagpipe escort, who were scheduled to be next on the program, thought she surely must have reached the finish of her group and so started up. Mme. Morrissey's quick mind grasped the situation at once and she left the stage and found Mr. Lauder very much annoyed at the error. He apologized to her publicly and in order to compensate her to some degree for his unintentional rudeness, he presented her with a fine autograph and an "ally" button from a soldier's coat.

An after incident of this affair occurred on Tuesday evening, November 16, when Mme. Morrissey was the guest of Mr. Lauder at the Forty-fourth Street Theatre, where the clever Scotchman is now appearing.

**Music Lovers, Professional and Otherwise, Are
Enjoying Mrs. Oscar Saenger's Monthly Teas.**

Tuesday afternoon, November 16, the first of a series of monthly teas was given by Mrs. Oscar Saenger, wife of the distinguished New York vocal teacher.

A brilliant gathering of music lovers, besides professional musicians, filled every nook of the artistic Saenger salon.

John Little of Philadelphia sang a number of charming old songs, excerpts from opera; his rendering of "Aus meinen grossen Schmerzen" by Franz was singularly beautiful. Mr. Little's voice is rich and well modulated and his low notes are especially good.

Another to share the honors of the afternoon was Sidonie Spero, whose bird-like voice was delightful. Mrs. Spero's program was given entirely in Italian. Strange to say, besides being very Italian in appearance, she has all the warmth and temperament of the Latins. "So great was my emotion," said the charming singer, "that Mr. Saenger told me I would have to hold it back or my voice would be ruined inside of a short time."

Mrs. Bartlett Bowda, wife of the playwright, who has just returned from the "trenches," told between sips of tea, how she had worked clad in leather trousers and coat, as a nurse in the field. Her ambulance corps is known as the "Mrs. Bartlett Bowda Ambulance Corps." After Christmas she will return to the war zone and take up the work again. Mrs. Bowda is still one of Mr. Saenger's pupils.

Two other artists who have married since they last met at the Saenger's, were Elizabeth Breen (Mrs. Paul Alt-house) and May Jennings Flavin.

ELSA LYON SCORES IN RECITAL AT TOPEKA.

Enthusiastic Reception Accorded This Gifted Artist.

On November 9, Elsa Lyon gave a concert before an enthusiastic audience at Topeka, Kan. Miss Lyon, who was formerly well known to the musical public of Europe, has returned to her own country, and expects to make her residence in New York. That her success abroad, where she was known as an opera singer of unusual talents, was merited, Topeka music lovers are ready to declare.

Miss Lyon's program displayed a familiarity with opera, oratorio and Lied, embracing as it did the "Warning Cry" of Brangane from Wagner's "Tristan und Isolde," "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah"; "He Was Despised," from Handel's "The Messiah"; "Lungi Dal Caro Bene," by Secchi; a group by Brahms, and about half dozen songs in English by such well known composers as Kaun, Foote, McFadyen and Mrs. Beach.

This is what two Topeka papers said of her singing on this occasion:

The feature of the singer's voice that first impressed the listener was its astonishingly large volume. She produces without effort a tone that fills her audience hall. Her voice and manner are strikingly dramatic, and in her grand opera selections she does her best work; for it is in those numbers that she has the best opportunity for the exercise of her best powers.

An oratorio number, "He Was Despised," from "The Messiah," made a strong appeal to the audience. Mrs. Arza Clark played the pipe organ accompaniment for that selection.

Accompanied by Jennie Blinn, . . . Miss Lyon sang through a classical program with ease and surprised a music loving Topeka audience with the range, register and flexibility of her mezzo soprano voice. Her deep notes were sonorous and reverberating and her voice rose to a high register easily and without difficulty, filling the church, yet with modulation, to a degree which many singers with a powerful voice do not seem able to approximate.—Topeka State Journal.

The singer was Elsa Lyon. Miss Lyon surpassed advance notices of her ability. . . . Those who love music and failed to attend the concert missed a musical treat.

Seldom is Topeka visited by a grand opera singer who fulfills her mission. No notes of disappointment were sounded after the concert last night. . . .

Miss Lyon opened the evening with "The Warning Cry of Brangane," by Wagner. It, perhaps, was her heaviest number. She sang with tremendous volume. A note of sympathetic appeal stirred her hearers. Groups of German and English songs followed. All were marked with a dramatic touch and sweetness. As an encore to the first group she sang "Calm as the Night."—Topeka Daily Capital.

Bianca Randall Presents Novel Concert at Sing Sing.

Bianca Randall, soprano, had a unique and delightful experience when on Tuesday evening, November 9, she gave a song recital before the inmates at Sing Sing Prison. The singer was met at the station by a member of the Mutual Welfare League, who escorted her about the prison until her return to the train. Mme. Randall was assisted by Leslie Hodgson, accompanist, who also played two solos, "Romance," by Sibelius, and the favorite "March Militaire" of Schubert-Tausig. Amid the applause of the admiring hundreds, Mme. Randall sang the following program: "A Pastorale" (Old English), Young-Wilson; "Mary of Allendale" (Old English), Hook-Wilson; "Ah, Love, But a Day," Mrs. Beach; "Phyllis Is My Only Joy," Whelpley; "Irish Love Song," M. R. Lang; "I Know Where I'm Goin'" (Old Irish), County Antrim; "Annie Laurie" (by request), "Only of Thee and Me," Marion Bauer; "Elegie," Massenet; "Un doux lien," Delbruck; "The Star," Rogers; "Ferry Me Across the Water," Homer; "Coming Through the Rye" (by request), "Yesterday and Today," Spross.

Marie Kaiser's Advance Bookings.

Walter Anderson announces an unusually busy season for Marie Kaiser, soprano. On November 26 she appears in Kansas City. The following day will find her in St. Louis. From there she goes to Indianapolis, Ind., where she will be heard on the 29th. Some of her December engagements already booked are appearances at Cincinnati, December 3; at Cleveland, Ohio, December 8; Pittsburgh, Pa., December 10; Richmond, Va., December 11, and Philadelphia, December 16.

Miss Kaiser is also booked to appear with the Handel and Haydn Society of Boston, the Pittsburgh Male Chorus, the Woman's Ch. of Fall River, Mass., and other important organizations of this country. An extended tour is being booked for the early spring which will extend to the Pacific Coast.

**Van Yox Pupils Solo Tenor at
Church of the Epiphany.**

Selwyn Reed Pevear, an artist pupil of Theodore van Yox, has just been engaged as solo tenor at the Church of the Epiphany, Thirty-fifth street and Lexington avenue, New York.

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(Continued from page 42.)

help her in all her ambitions. Mr. Johnson played brilliantly and with even more maturity than ever before.

CONCERT FOR SWEDISH HOSPITAL.

The Concordia Society gave a benefit concert November 18 for the Free Bed Fund of the Swedish Hospital. William and Margaret MacPhail furnished two groups of violin and piano numbers. These eminent artists are always among the first to help in a worthy cause. Mrs. Carlo Fischer gave groups of readings with musical settings by Arthur Koerner (he played the piano), the poems being composed by Tagore. Mrs. Fischer is always artistic and her personality is compelling. Edmond Kraus, tenor; Meta Schumann, soprano, and Maude Peterson, pianist, completed a good program. Miss Peterson is a young player of marked talent, who played "Man lebt nur Einmal," by Strauss-Tausig, in a broad, intelligent and sympathetic manner.

NORTHWESTERN CONSERVATORY NOTES.

At Stanley Hall last Wednesday morning, during Chapel Hour, a Burns program was given for the students. Alta Churchill, dean of Stanley College, gave a talk on the life of Burns. Miss Bender gave a group of the best poems, and Mabel Keig, of the Conservatory voice and expression departments, sang a collection of songs, the words of which were by Burns.

Lucille Crain will begin work this week with the large class in normal methods. All piano students working for a graduation certificate at the end of the year are enrolled in that class. One branch of the course is the practice teaching for ten weeks, under the direction of Miss Crain.

On December 4, Lillian Knott, director of the Public School Music Department, will give a lecture recital in Conservatory Hall for the faculty, students and their friends. Miss Knott will be assisted by some of her advanced students in illustrating her talk.

Members of the Dramatic Art Department gave two plays Saturday evening, November 6, under the direction of John Garns. The members of the cast of "The Triumph of Pauline" were: Gladys Thomas, Sigrid Lier, Olga Berg, Lowell Holmes, Dorothy Cole, Earl Van Dusen. Those in the cast of "The Rich Miss Poor" were: Elsie Doelz, Olive Knappen, Milton Sliter, W. H. Ellinger, Dr. T. A. Scherer. The appreciative audience filled Conservatory Hall.

A very interesting program was given during faculty hour, Saturday morning, by Josephine Retz-Garns and Ethel Alexander. Miss Alexander played three Liszt numbers, and Mrs. Garns gave three readings to musical setting.

Saturday afternoon, November 6, at 4 o'clock, the junior students from seven to twelve years of age gave a recital in studio 400. Piano and violin numbers were played by Evelyn Pettingill, Margaret Gjesdahl, Myrtle Hanson, Florence Blye and Gladys Meyeradn, pupils of Miss Griffith; Marie Busch, Harriet Creswell and Margaret Thompson, pupils of Miss Gogle; Ethel Harvey, pupil of Miss Holland; Dorothy Haglund, pupil of Mr. Hillweg.

The following pupils appeared on the Wednesday student program November 10: Margaret Buchholz, pupil of Miss Alexander; Norma Peterson, pupil of Miss Crain; Minerva Huxtable, Hilda Larson and Flossie Hopper, pupils of Mr. Garns; Alice Witzig, pupil of Mr. Beck; Mrs. Ray Phillips, pupil of Mr. Fullerton.

Alma Putman, of the piano department of the Conservatory, and Stanley Hall went to Brainerd last week to accompany Edward Clarke, baritone of Chicago, in a lecture-recital. Mr. Clark's subject was the "Folksongs of All Nations." Miss Putman also played a piano solo.

John Beck, of the piano and organ department, is directing the music to be used in the production of "Snow White and the Seven Dwarfs," to be presented by the St. Stephen's Church Dramatic Club. Mr. Beck has for several years been director of the choir and organist of St. Stephen's.

RUTH ANDERSON.

L. M. Ruben's Anniversary.

L. M. Ruben, who was the first manager to establish a musical agency in this country, celebrated his seventieth birthday yesterday. A number of his friends gathered at his home at 43 West Ninety-third street to congratulate him and also to celebrate his fiftieth anniversary as a manager. Mr. Ruben is still active in the musical world and

manages various musical enterprises. Many distinguished artists were introduced in this country by Mr. Ruben.

WYNNE PYLE PLAYS SUCCESSFULLY.**Alberto Jonas Pupil Delights Middlesex Audience.**

Wynne Pyle, that very gifted pupil of Alberto Jonas, has been making some concert appearances recently with exceptional success. She played for the Middlesex Musical Association in Middletown, Conn., and received a rousing welcome. The occasion was a concert given by the New York Philharmonic Society, under the conductorship of Josef Stransky. Miss Pyle played the Grieg concerto and the local paper said that "her technic was nearly perfect and coupled with this she played with exquisite feeling." There was also enthusiastic comment regarding Miss Pyle's appearance and personality.

Following the concert Miss Pyle received a letter from the chairman in which he said, "It was a wonderful evening for Middletown, everyone agrees, and you really gave wonderful satisfaction. You would be delighted with all the nice things that are being said about you. I have not

MISCHA ELMAN'S RECITAL IN BROOKLYN.**Big Audience Regaled with Superb Violin Playing.**

Mischa Elman brought delight to the music lovers of Brooklyn who filled the opera house of the Academy of Music to hear his recital of violin works last Thursday evening, November 18. His extra numbers were almost as numerous as the composition set down on the printed list and many persons, doubtless, would have been glad if the violinist had hired an assistant with big placards to display the names of the supplementary works after the manner of a Sousa concert. The only work which did not get an encore was the concerto in F minor by Vivaldi, which was played with a breadth of style and a classical dignity that must have surprised those who might have known Mischa Elman only as an interpreter of Ernst, Sarasate and Paganini. The only quality which was common to the classic at the beginning of the program and the "gipsy airs" of Sarasate at the finish was the luscious tone which this justly famous violinist seems always to have at his command. In the Ernst concerto in F sharp minor he gave a surpassingly excellent account of the octave passages which, like all the double stopping, were invariably in tune.

Scolero's variations on a theme by Mozart, Franko's arrangement of an arioso by Bach, Kreisler's edition of Wieniawski's caprice in E flat major, Elman's transcriptions of "Nuit de Mai" by Michaels, and "Country Dance" by Weber, completed the printed list of works on the program.

Among the many extra numbers Schubert's "Ave Maria," transcribed first for the G string and then in octaves in the upper registers of the violin with sweeping arpeggios for the piano, was perhaps the most enjoyable, though the audience would have been loath to lose the dainty and impeccably perfect performance of some of the other encores, with their superb bowings and passages in double notes.

Yolanda Mero Wins Boston.

That brilliant and engaging piano artist, Yolanda Mero, journeyed to Boston last week to play at the Copley Plaza musicale (her first appearance of the 1915-16 Mero tournee) and her performance captured completely the suffrage of the public and the printed admiration of the critics. Philip Hale spoke in the Herald about Mme. Mero's "crisp playing and brilliant fluency." The Post dubbed her "one of the great features of the concert," and characterized her as "a dashing virtuoso and an interpreter of poetic qualities as well. The beauty of her tone matched the speed and the skill of her fingers."

In the Boston Journal one read that Mme. Mero was the bright particular feature of the concert, that her playing had warmth, emotion, color, highly refined personality, clarity, and brilliancy.

Mr. Kronberg, manager of the Copley Plaza musicales, wrote to Charles L. Wagner, manager of Mme. Mero:

"Mme. Mero made an instantaneous success at the Copley Plaza Morning Musicales this forenoon. I never in my life heard the Liszt second rhapsody played as she played it. It was simply marvelous. Should Mme. Mero be in this country next year I shall be pleased to engage her for these same concerts. Sincerely yours,

"S. KRONBERG."

The Minneapolis Orchestra sought Mme. Mero's services for its home concert (and one in St. Paul) in February, but the date unfortunately conflicted with the engagement of Mme. Mero with the Cincinnati Orchestra, so that an appearance could not be arranged.

Three Representative Maigille Artist-Pupils.

The Helene Maigille American School of Bel Canto was well represented at the concert at the Band Box Theatre, New York, last Tuesday evening, when Beatrice Savelli in the Maeterlinck play, "The Interior," delighted the large audience by her beautiful speaking voice, magnetic personality and elegant diction, while Hilda Kathryn Schultz made a profound impression by her splendid singing of the three national anthems, "The Star Spangled Banner," "God Save the King," and "The Marseillaise."

Another artist-pupil who is winning laurels for herself and her teacher is Dorothy Maynard, who has captured Chicago as she did Montreal last spring by her exquisite lyric soprano voice and consummate art as an actress.

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MISCHA ELMAN, Violinist
ANNA FITZIU, Soprano
CLARENCE BIRD, Pianist

Third Musicale, December 3rd
FRIEDA HEMPEL, Soprano
GIOVANNI MARTINELLI, Tenor
FRITZ KREISLER, Violinist
HUGH ALLAN, Baritone

Fourth Musicale, December 17th
MME. MELBA, Soprano
ROSA OLITZKA, Contralto
LEOPOLD GODOWSKY, Pianist
LOUIS SIEGEL, Violinist

Fifth Musicale, January 14th
ENRICO CARUSO, Tenor
ANDRE TOURRET, Violinist
MABEL GARRISON, Soprano
LUCILE ORRELL, Cellist

Sixth Musicale, January 28th
GERALDINE FARRAR, Soprano
REINALD WERRENATH, Baritone
ADA SASSOLI, Harpist

Seventh Musicale, February 11th
MME. FRANCES ALDA, Soprano
IGNACE PADEREWSKI, Pianist
ALBERT SPALDING, Violinist

Eighth Musicale, February 25th
LUCREZIA BORI, Soprano
MARY WARFEL, Harpist
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heard anyone who was not very enthusiastic over your playing. We hope that this will not be your last visit to Middletown."

From Felix Leifels, manager of the Philharmonic Society, Miss Pyle also received a communication in which one of the passages reads as follows: "Permit me to thank you for your cooperation with the Philharmonic Orchestra at its concert in Middletown, Conn., on November 6. Your splendid performance added materially to the artistic success of the concert and in conveying my gratitude I beg to assure you of the appreciation of the Philharmonic Society and its conductor, Mr. Stransky."

Saenger Pupil Makes Good With Rabinoff Organization.

Fely Clément, mezzo-soprano of the Rabinoff Boston Grand Opera Company, has scored success as Mercedes in "Carmen," in Chicago, New York and other cities where this company has appeared. Critics were universal in praise of Mlle. Clément's Mercedes. She has also sung roles in "L'Amore dei Tre Re," "Tosca" and "La Muta di Portici." Her other roles will be Suzuki in "Madame Butterfly," Siebel in "Faust," etc.

Mlle. Clément is a pupil of Oscar Saenger and has sung in concert and opera in and around New York during the last two seasons.

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MARY WARFEL WINS LAURELS IN NEW JERSEY. Harpist Acclaimed by the Press.

On November 1 the Plainfield (N. J.) Theatre was thronged with eager listeners. A splendid concert had been provided by the Plainfield Musical Club. It was "the" musical affair of the season and the distinguished artists chosen were Mme. Rappold, soprano of the Metropolitan Opera Company; Mary Warfel, harpist; Lucile Orrell, cellist, and Hugh Allan, baritone.

The comments of the Plainfield Courier-News verify Miss Warfel's success:

"Perhaps the warmest note of welcome and appreciation for the distinguished artists was the stage, no longer a stage, but a veritable garden with tall cedars, white flashes of marble bench and urn, and the glimmer of flowers beneath soft colored hanging lanterns. Miss Warfel with her harp seemed to belong to another world. Her numbers were interludes in the human atmosphere of the players and her liquid arpeggios and clear harmonics transported her hearers to distant days and scenes."

In the November 5 issue of the Jersey City (N. J.) Journal, Jersey City, appeared the following notice of her playing in that city: "The oldest of all instruments, the harp,



MARY WARFEL.

is among the rarest heard on the concert stage. Why this is so few can tell, for no numbers please more than harp solos when well played. Miss Warfel played well last night; indeed, she played more than just well; she played artistically; she played understandingly, and she played so that everybody wished she would keep right on. Miss Warfel opened the program with a Hasselman's group, responding to an encore and later played the 'Ballade de Concert,' by Zamara, receiving a wonderful ovation, and gave an extra number in response."

The Hudson Observer, Hoboken, N. J., refers to Miss Warfel as "showing a wonderful mastery of the harp, for she won her audience immediately. Her execution was excellent and her touch very sympathetic. As the ancient gourmandizers always retained the best wine to the end of the feast, so the committee last night reserved the treat of the evening for the end of the program. The concluding number consisted of the 'Ave Maria,' by Mme. Rappold, accompanied by Miss Warfel on the harp. The beautiful song was rendered in a manner that will long be remembered by those who were fortunate enough to hear it. At the conclusion of the song the audience lost itself for a while, and when the last quavering note had died there was no applause for a few seconds, only the sound of a long drawn sigh from the audience. Tumultuous applause quickly followed, and the two artists generously rendered an encore."

Among the appearances Miss Warfel will make in New York City this season are those with the Rubinstein Club, the Mozart Society, at the morning musicale of Mrs. Bramhall, and at a number of private recitals, including a tea given in her honor by Mme. Lilla Ormond, formerly of the Metropolitan Opera Company, previous to Miss Warfel's debut at the Biltmore morning musicales in the grand ballroom of the Hotel Biltmore, New York City. These musicales are under the management of R. E. Johnston, New York's distinguished impresario.

Elsa Fischer Delights Critical Audience.

Elsa Fischer, the young violinist, appeared at a musicale given by the Thursday Morning Music Club at the resi-

dence of Mrs. Frederic R. Hutton, 257 West Eighty-sixth street, New York, on November 18. A large audience attended.

Miss Fischer opened the program with Grieg's sonata, in G major, op. 13, with Mrs. William M. Bennett at the piano.

Miss Fischer charmed those present by her artistic and musicianly playing. Her tone was warm and appealing, her intonation impeccable, her insight into the beauties of this work effective, and her interpretation was finished. Mrs. William B. Boyd sang a group of six Grieg songs.

The second part of the program consisted of the following compositions by Percy A. Grainger: "Molly on the Shore," "Colonial Song," "Mock Morris," "Irish Tune," "Willow Willow," "My Robin Is to the Greenwood Gone" and "Shepherd's Hey."

Those who participated in the Grainger works were: Lena Conkling, soprano; Alice Ess, harp; Clara Aimee Gottschalk, marimbaphone; Evelyn Mellen, first violin; Margaret L. Kraus, second violin; Alice Ives Jones, viola; Marie Roemart, cello, and Mrs. Charles K. Carpenter, piano.

Aeolian Hall December Attractions.

At Aeolian Hall, New York, the following is the advance list of attractions for December:

Wednesday, December 1, Afternoon—Piano recital, Arthur Shattuck.

Thursday, December 2, Afternoon—Piano recital, Katharine Goodson.

Thursday, December 2, Evening—Song recital, Seymour Bulkley.

Friday, December 3, Afternoon—Symphony Society of New York, Harold Bauer, soloist.

Friday, December 3, Evening—Piano recital, Charles Cooper.

Saturday, December 4, Afternoon—Piano recital, Ernest Hutcheson.

Saturday, December 4, Evening—Joint recital, Shanna Cumming—Harry Rowe Shelley.

Sunday, December 5, Afternoon—Symphony Society of New York, Harold Bauer, soloist.

Monday, December 6, Afternoon—Piano recital, George Copeland.

Monday, December 6, Evening—Sonata recital, Clara and David Mannes.

Tuesday, December 7, Afternoon—Violin recital, Nicholas Rivera.

Tuesday, December 7, Evening—Kneisel Quartet.

Wednesday, December 8, Afternoon—Piano recital, Percy Grainger, Benefit Manassa's Industrial School.

Thursday, December 9, Afternoon—Piano recital, Ernest Schelling.

Thursday, December 9, Evening—Concert, Isabel Hauser and the Saslavsky String Quartet.

Friday, December 10, Afternoon—Song recital, Jenny Dufau.

Friday, December 10, Evening—Violin recital, Emily Gresser.

Saturday, December 11, Afternoon—Piano recital, Ossip Gabrilowitsch.

Saturday, December 11, Evening—Song recital, Alice Sovereign.

Sunday, December 12, Afternoon—Symphony Society of New York, George Barrère, soloist.

Monday, December 13, Afternoon—Piano recital, John Powell.

Monday, December 13, Evening—Violin recital, Francis Macmillen.

Tuesday, December 14, Afternoon—Song recital, Carrie Bridewell.

Wednesday, December 15, Afternoon—Violin recital, Marie Caslova.

Thursday, December 16, Afternoon—Song recital, Ruth Townsend.

Thursday, December 16, Evening—Harp recital, Maud Morgan.

Friday, December 17, Afternoon—Symphony Society of New York, Pablo Casals-Merle Alcock, soloists.

Friday, December 17, Evening—New York Chamber Music Society.

Saturday, December 18, Evening—Piano recital, Bianca del Vecchio.

Sunday, December 19, Afternoon—Symphony Society of New York, Pablo Casals-Merle Alcock, soloists.

Monday, December 20—Song recital, Clara Clemens Gabrilowitsch.

Monday, December 20, Evening—Violin recital, Ilja Schkolnik.

Tuesday, December 21, Evening—Russian Cathedral Choir.

Sunday, December 26, Afternoon—Piano recital, Harold Bauer.

Tuesday, December 28, Afternoon—Piano recital, Ossip Gabrilowitsch.

SARA REDDY McCANDLESS' RECITAL AT STERNER SCHOOL.

Prominent Southern Singer's Program Much Enjoyed.

Sara Reddy McCandless, a pupil of Ralfe Leech Sterner, director of the New York School of Music and Arts, gave the attached program on Thursday evening November 11, before a large and unusually appreciative audience.

Mrs. McCandless, who before her recent marriage was Sara Reddy, has been named in these columns as one of



SARA REDDY McCANDLESS.

the leading singers in the South. This was nearly two years ago, but since that time further study with Mr. Sterner has added greatly to her vocal ability. Her voice has developed into a large dramatic soprano, of admirable quality and range, and she has now arrived at that point in her career where she may justly be called an artist.

Mrs. McCandless was in splendid voice November 11 and the audience was enthusiastic over her beautiful singing, recalling her many times and demanding many encores.

Mrs. McCandless is the soloist at St. John's Church and the Synagogue, at Savannah, Ga.

After her concert, Mrs. McCandless was presented with the artist's diploma of the New York School of Music and Arts and she was also the recipient of many gorgeous flowers.

This was her program: Preludio, scena ed aria "Un Ballo in Maschera," Verdi; "Ah, Love, But a Day!," Beach; "Agnus Dei," Bizet; "A June Morning," Willeby; scene and gavotte, "Manon," Massenet; "A Memory," Thomas; "O Sleep, Why Dost Thou Leave Me?," Handel; "The Weathercock," Lehmann; "Un bel di Vedremo" (from "Madame Butterfly"), Puccini; "In the Boat," Grieg; "To a Messenger," La Forge; "My Lover, He Comes on the Skee," Clough-Leighter; "Vissi d'Arte, vissi d'Amore" ("Tosca"), Puccini.

Irma Seydel's Press Comments.

Gifted Violinist Scores in Boston and Fall River.

Boston Appearance.

"Miss Seydel played the Lalo concerto with a most admirable style, with spirit and technical finish, with the communicative enthusiasm of a young virtuoso, and the grasp and authority of an experienced musician. Sentiment there was in plenty, but sentiment did not leave the player to overlook matters of structure, formal proportion and distinction of style. The remarkable playing of Miss Seydel, who becomes each year more a master of her instrument and her art, was recognized and appreciated."—Boston Post, November 12, 1915.

"To Miss Seydel, the violin is something more than a fiddle. It is a part of herself. A master of technic, her execution rivets the attention of the onlooker; there is always evidence of keen musical intelligence."—Boston Herald, November 12, 1915.

"Irma Seydel won great enthusiasm by her playing of pieces by Lalo, Gluck-Kreisler, Seydel, Brahms-Joachim and others."—Boston Globe, November 12, 1915.

"Miss Seydel is indeed fortunate in the possession of good looks and personal charm, and she plays with the

technical proficiency and power of expression amazing in one still in her teens."—Boston American, November 12, 1915.

Fall River Appearance.

"Three elements entered into the warm reception which the Music Hall audience gave Miss Seydel last night. Personal admiration for her charming and unaffected personality; admiration for her playing; and appreciation of her promise as a composer which was illustrated in the charming little minuet that was one of the numbers of her program.

"Of Miss Seydel's ability there can be no further question, since she met the many technical demands of the evening program easily. In the first movement of Lalo's 'Spanish Symphonie,' the young violinist produced a broad, almost sombre cello like quality of tone. The second movement with its glowing Spanish swing was played with dazzling effect. The minuet of her own composing is a piece simple but alluring, as though—knowingly or not—Miss Seydel had painted her own musical portrait."—Fall River News, November 4, 1915.

"Miss Seydel is always welcome, and held her audience from the first note of Lalo's 'Symphonie Espagnole' to the last strains of Kreisler's 'Liebeslied,' which she gave as an encore. This last the young artist played as it had never before been played in Fall River.

"One of the most interesting things on the program was her own minuet, which lost nothing from following the great Beethoven romance."—Evening Herald, November 4, 1915.

James G. MacDermid's Song "If You Would Love Me" Finds Favor with John McCormack.

In the sifting process of finding songs suitable for his program, a number which found favor with John McCormack was "If You Would Love Me," by James G. MacDermid. Indeed Mr. McCormack closed his final group with this song. Mr. McCormack's judgment in the matter is sustained by the following press reports:

"His final group included songs by . . . Only the last one, 'If You Would Love Me,' by James G. MacDermid.



JAMES G. MACDERMID.

mid, is worthy of mention, and served as an excellent vehicle for the display of Mr. McCormack's beautiful high notes."—Chicago American.

"Then McCormack came for his final group of ballads, this time non-Irish. The best was the last, 'If You Would Love Me,' by James G. MacDermid. The song ought to meet with considerable popularity, for the composer has chosen a poem of pleasing sentiment and set it forth with a melody of decided merit."—Chicago Journal.

Katharine Goodson to Play Chopin.

Katharine Goodson will give her first New York recital at Aeolian Hall on Thursday afternoon, December 2. She will play an all Chopin program, including the fantasia, the B minor sonata, seven of the studies, the B flat minor scherzo, mazurka in A minor, the berceuse, nocturne in G, besides some of the preludes and waltzes.

MELANIE KURT SOLOIST WITH PHILHARMONIC SOCIETY, NOVEMBER 28.

At Postponed Appearance the Soprano Will Be Heard in Originally Announced Program.

Melanie Kurt, prima donna soprano of the Metropolitan Opera Company, whose appearance at the first Sunday afternoon concert of the Philharmonic Society was postponed, will be the soloist at the Sunday afternoon concert, November 28, at Carnegie Hall, New York. She will be heard in the originally announced program, in songs by Richard Strauss with orchestra.

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Some of Jeanne Woolford's Maine Festival Encomiums.

At the Maine Music Festivals, held in Bangor and Portland last month, Jeanne Woolford, contralto, appeared as soloist, immediately winning for herself a warm place in the hearts of Maine music lovers. Gifted with a voice of remarkably range and beauty, Mme. Woolford delighted all who heard her by the excellence of her diction and the charm of her personality. This is what some of the daily papers of Bangor and Portland said of her work as a festival artist:

"The beautiful rich quality of her voice and its wide range were most apparent. She was recalled again and again."—Portland Eastern Argus, October 14, 1915.

"Jeanne Woolford, the contralto, has a lovely voice of rarely appealing quality. Her stage presence is of noble and dignified charm."—Portland Press, October 14, 1915.

"Her splendid contralto voice rang clear and true and her interpretations were most admirable. Mme. Woolford was distinctly a favorite and Bangor owes Director Chapman a debt of gratitude for bringing her to this city."—Bangor Commercial, October 11, 1915.

"Rich, mellow contralto of more than ordinary range, used with consummate art, each tone a delight. Her voice has volume and flexibility and her finish and artistry are

adorable. Mme. Woolford is a thorough artist, making her appearance at the festival an event of more than ordinary interest."—Portland Press and Advertiser, October 14, 1915.

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